VOGUE

OCT.
$2.50

all-out!

Beauty breakthroughs!

A new way to see yourself—
care/color/fitness
plastic surgery

Fashion:
great style
at great prices

Paris signals

Special report—
the best of Italy

02031 10
0 751104

The ultimate in velour suede…
vibrant, vivacious, elegant.

GUCCI

NEW YORK • BEVERLY HILLS • PALM BEACH • BAL HARBOUR • CHICAGO • ROME • FLORENCE • MILAN • LONDON • PARIS • CANNES • HONG KONG

ON THE PLAZA IN NEW YORK 754 FIFTH AVENUE

BERGDORF GOODMAN

Tweed for evening? That's only part one in Geoffrey Beene's new drama. *There never was night excitement quite like this. Feathery wool tweed blouse is brown* ***flecked with*** *violet and green and red, stroked with a violet velvet yoke and piped with silvery metal and bright ribbons. Part two, this willowy silk skirt is green and brown and* ***violet*** *foulard deeply banded with more tweed froth. Who should wear it? The Princess of Never-Never Land, or the smartest woman in the* ***world of Now****. Sizes 6 to 12, 1700.00 in The Designers, third floor of Fifth Avenue's only department store, where you'll find* ***everything*** *from evening cloths to easy chairs. Altman's? Of course Altman's. We're full of* ***surprises****.*

B Altman & Co

It's always a pleasure.

Out of town, call Toll Free (800) 228-5444. In Nebraska (800) 642-8777. Diners Club and the American Express cards welcome.
361 Fifth Avenue, New York, N.Y. 10016, White Plains, Manhasset, N.Y., Short Hills, Ridgewood/Paramus, N.J., St. Davids, Pa.

We invite you

to join us as we celebrate
American Sportswear–
its origins at Lord & Taylor
and its impact
on our lives today.

Discover

the best of
American Sportswear
made for us alone.

Lord & Taylor salutes the American Sportswear Designers

Ours exclusively, by

Gloria Sachs

brilliant with color, pattern and texture. Billowy full skirt, 390.00 and camisole, 130.00 in paisley silk crêpe de Chine, 4 to 12. Hand crocheted wool cardigan, S, M, L, 420.00 All, goldenrod-red-cobalt blue on black. From our exclusive collection by Gloria Sachs. Third Floor, Lord & Taylor, Fifth Avenue.

Opening early October, the beautiful new Lord & Taylor, Collin Creek Mall in Plano, Texas—our third Dallas area store.

(Incorporating Vanity Fair)

VOGUE®

october

FASHION

163 Cover Look
462 Vogue's View: People, Places . . . Ideas. Edited by June Weir
487 Point of View: How To Find the Season's Strengths
488-497 New-Age Beauty/High-Spirited Fashion—Nastassia Kinski
488 Spirit of a New Age. By Edith Loew Gross
524-539 Paris Themes—Signals To Watch from the Couture
556-563 It All Starts with a Great Coat
564-569 The Best Finds—Great Style at Great Prices
570 Vogue Patterns: The Best Finds
572-579 Fur: The Big Attraction
580 Last Word

266 The Best of Italy
293 The Italian Spirit. By Joan Juliet Buck
329 Fashion: The Names . . . . By June Weir
334 Fashion: The Looks
361 Uncorked Splendors. By Martin Gersh
391 Lusty Pleasures. By Barbara Kafka
410 Design: The Modern Hand
413 Living: For the Senses. By Barbara Plumb
416 Classic Temptations . . . in Accessories
421 The Exuberant Influence . . . in Furs, Fabrics
423 Driving Passions. By Lillian Borgeson
424 Travel: Insiders' Italy

BEAUTY AND HEALTH

84 Mind Health: Discoveries and Ideas. By Suzanne Fields
120 Beauty Q&A
134 Your Well-Being: Calm Down. By Barbara Lang Stern
144 How To Choose a Plastic Surgeon. By Joy Allen
150 Hair Now
154,228 Shape-Up Now
167,191
226 Beauty Now
175 Inner Info: Pelvic Disease. By Janice Hopkins Tanne
237 At-Home Fitness Center. By Charles Kuntzleman, Ed.D.
248 Health. By Melva Weber
438 Health: Coffee, Tea, Cola, and You. By William Bennett, M.D.
502-519 New Directions in Beauty: Changing Ways To See Yourself
504 Double-Duty Ideas
508 New Frontiers of Beauty. By Shirley Lord
512 New Beauty Directions: Color Report
514 New Frontiers of Fitness. By Janice Kaplan
520-523 A New Look at Plastic Surgery
520 A Modern Woman's Debate. By Edith Loew Gross
521 Today's Reshaping Techniques. By Melva Weber
523 Doctors Who Advertise. By William Bennett, M.D.
583-588 Healthstyle: Surviving "Airless" Offices . . . and more

PEOPLE ARE TALKING ABOUT

66 What's News: Movies, Art, Books, Restaurants, Music, TV, Collecting
99 Money: Keeping More of Your Salary. By Gretchen Morgenson
110 Talking About . . . Art. By Barbara Rose
115 Between Us. By Lorraine Davis
118 Women and Cars: Tuning Up for Winter. By Lillian Borgeson
156 Taxes: Child-care Credit. By Julian Block
168 Talking About . . . Photography. By Rosalind Krauss
178 Talking About . . . Poetry: Virgil. By Joseph Brodsky
182 Interview: Lillian Gish. By Joan Juliet Buck
189 Growing Up Terrific: A Blueprint. By Anne Roiphe
204 Personal: Your Private Past. By Laurie H. Hutzler, Esq.
220 Money: Men and Women. By Susan Jacoby
443 Talking About . . . Dance. By Holly Brubach
498-501 Irresistible Day: The Royal Wedding. By John Russell
540 Mother Love: Instinct or Gift? By Francine du Plessix Gray
542 "You and the Night and the Music": Singers Karen Akers and Barbara Cook
552-555 Nabokov on Tolstoy: An Excerpt

LIVING

107 Living: Ideas and Trends. By Barbara Plumb
251 Food: Exotic Eating. By Polly Clingerman
260 Entertaining: Tips and Treats. By Sandi Cushman Britton
544-551 New Collecting Boom: Nineteenth-Century Art. By Barbara Novak.
Jo Ann and Julian Ganz, Jr.'s House in California

TRAVEL

438 Vogue Travel Guide
444 Travel Now. By Richard Alleman
447 Europe: This Winter The Grandest Time Ever

IN EVERY ISSUE

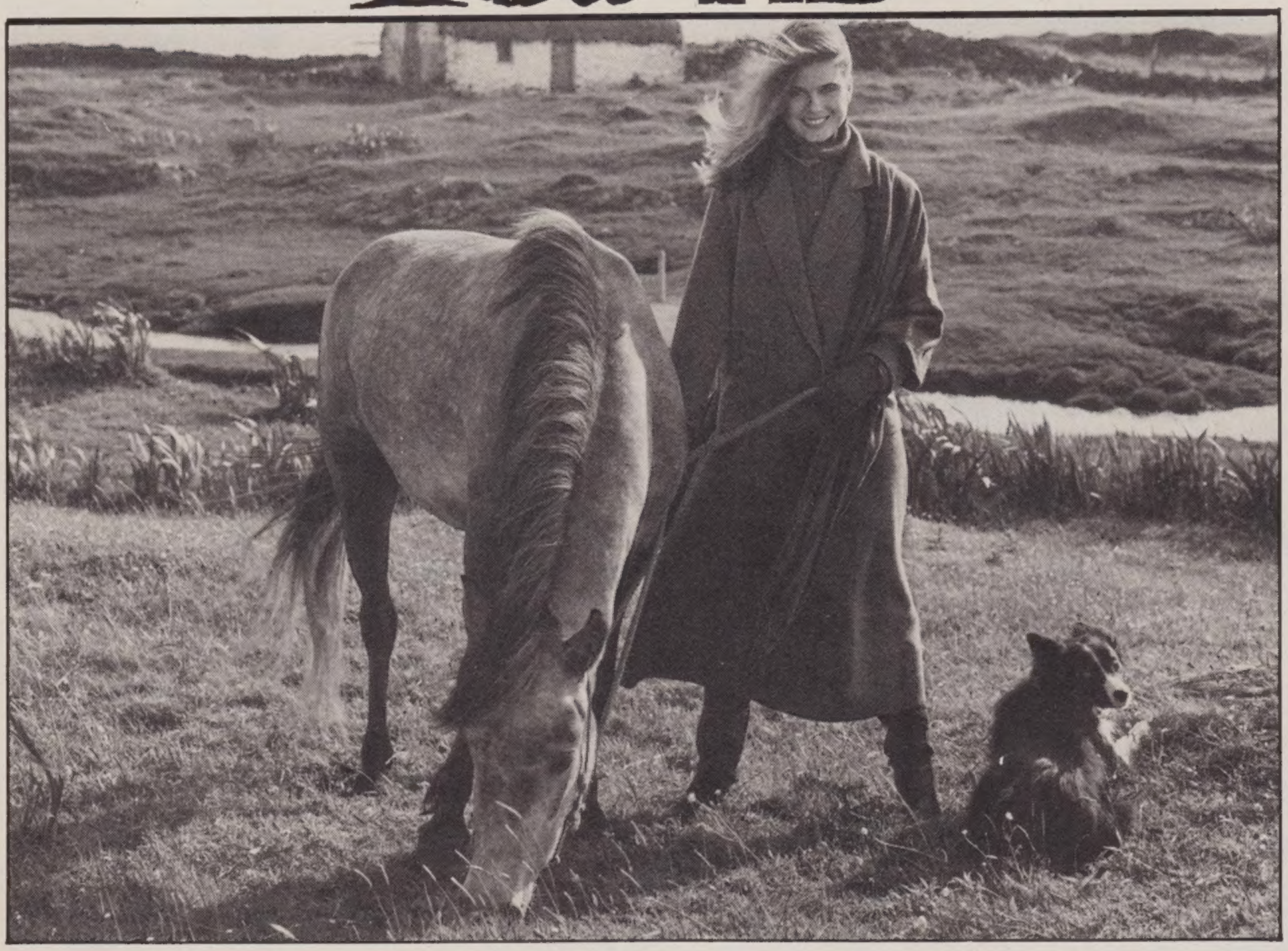
22 Masthead
22 Your Letters
213 Horoscope. By Maria Elise Crummere

COPYRIGHT © 1981 BY THE CONDÉ NAST PUBLICATIONS INC. ALL RIGHTS RESERVED. PRINTED IN THE U.S.A.

Vogue (Incorporating Vanity Fair) ISSN 0042-8000 is published monthly by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York, NY 10017. Robert J. Lapham, President; Eric C. Anderson, Treasurer; Pamela van Zandt, Secretary. Second-Class postage paid at New York, New York 10001 and at additional mailing offices. Authorized as Second-Class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Subscriptions in U.S. and possessions, $18 for one year; $34 for two years. In Canada, $21 for one year, $40 for two years. Elsewhere, $29 for one year, payable in advance. Single copies in U.S. and Canada,$2.50. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new and old address as printed on last label. First copy of new subscription will be mailed within eight weeks after receipt of order. VOL. 171, NO. 10, WHOLE NO. 3195. Manuscripts, drawings, and other material submitted must be accompanied by a stamped self-addressed envelope. However, Vogue cannot be responsible for unsolicited material. Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder CO 80302

Address all editorial, business, and production correspondence to Vogue Magazine, 350 Madison Avenue, New York NY 10017

That Special Place
Ireland



An all-encompassing exposition portraying the magical land, the rich heritage, the friendly people...and the splendid taste, style and creativity that make Ireland a special place in every Bloomingdale's.

• The crafts and expertise of Ireland
Crafts people at every turn. To show you the art of weaving, knitting, lace-making, pewter and silversmithing, potting, basket-making. Plus lecturers, chefs, historians. Our guests from Ireland are brought to you by The American Express® Card. Watch for The American Express Card giveaway in all of our restaurants.

• The Shops of Ireland
You'll find them on every floor of every Bloomingdale's.
Man of Aran, tweeds and sweaters for men.
The Galway Blazers Hunt, pure Irish and Irish-in-spirit fashions. Especially noteworthy, the native Irish moods of Paul Costelloe and Sybil Connolly.
The Irish Sweeps, the racy spot for Juniors.
The Waterford Shop and **the Belleek Shop** for incredible crystal and porcelain.

• The Treasures of Ireland
The Ogam Stone, historic Irish Trust House relics, a rare literary collection from The Royal Irish Academy, an exhibit of replicas of The Book of Kells and The Book of Durrow, along with reproductions of early Irish treasures—on loan from the Metropolitan Museum of Art. Silver, lace, Dublin Delft, photo essays and audio-visual reflections of Ireland.

• The Spirit of Ireland
No visit to Ireland is complete without a stop at a Pub. So we've brought you **Pubs.** Spirited recreations...sponsored by Guinness/Harp, Dublin, The Irish Whiskey Industry, The Waterford Cream Liqueur Co. Ltd., Irish Mist Liqueur Co. Ltd.

Our special thanks to the following for helping us to make "Ireland—that special place" so very special:
The Irish Export Board
The Irish Tourist Board
Aer Lingus
H.J. Heinz Company Foundation
The Smurfit Group
Allied Irish Banks, Ltd.
Citibank
Bank of Ireland

To make your shopping easier during our Irish exposition, Bloomingdale's welcomes The American Express® Card.

AMERICAN EXPRESS 3712 95006

Sept. 23-Oct. 31 bloomingdale's

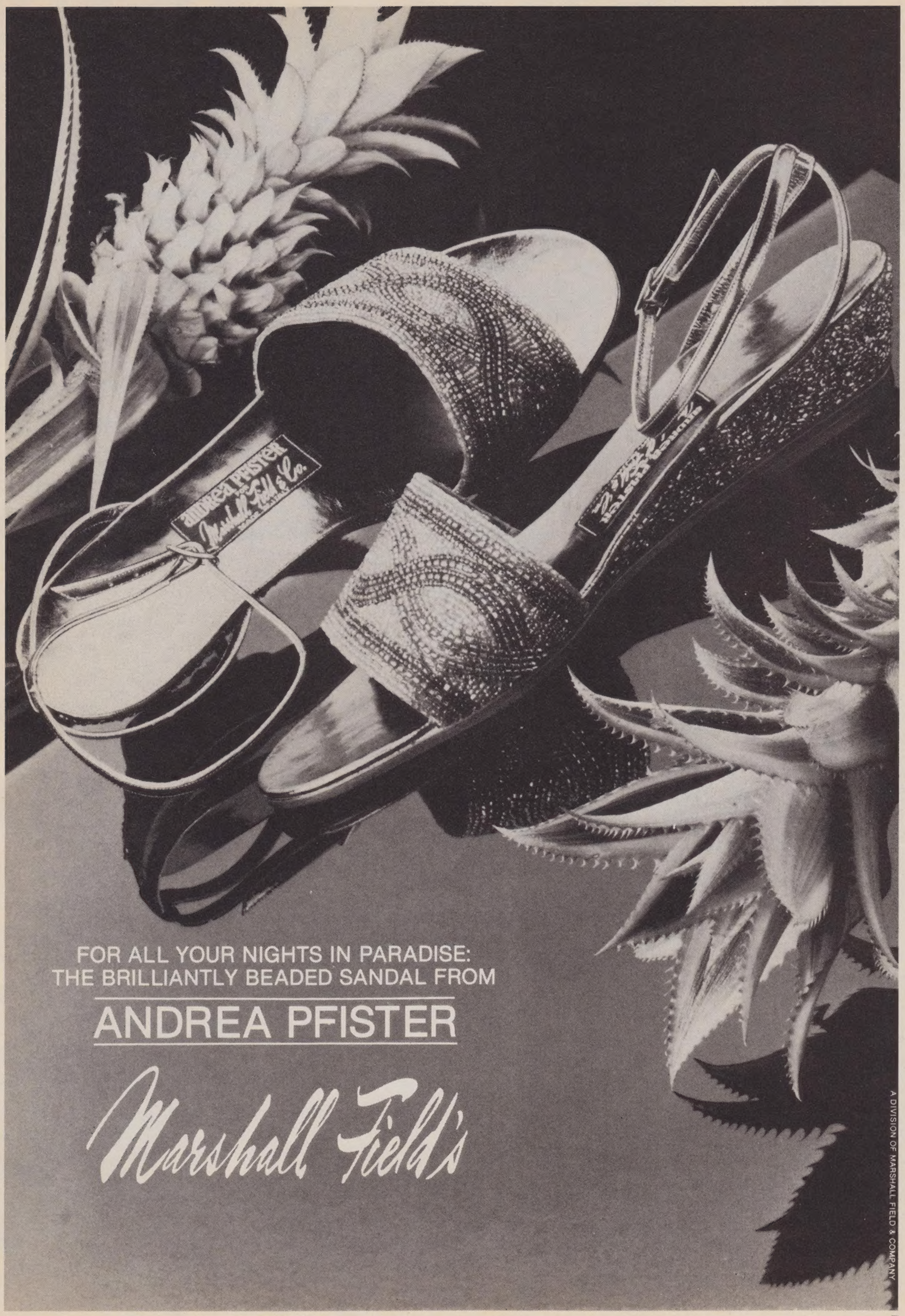
1000 THIRD AVENUE. NEW YORK (355-5900) OPEN LATE MONDAY AND THURSDAY EVENINGS

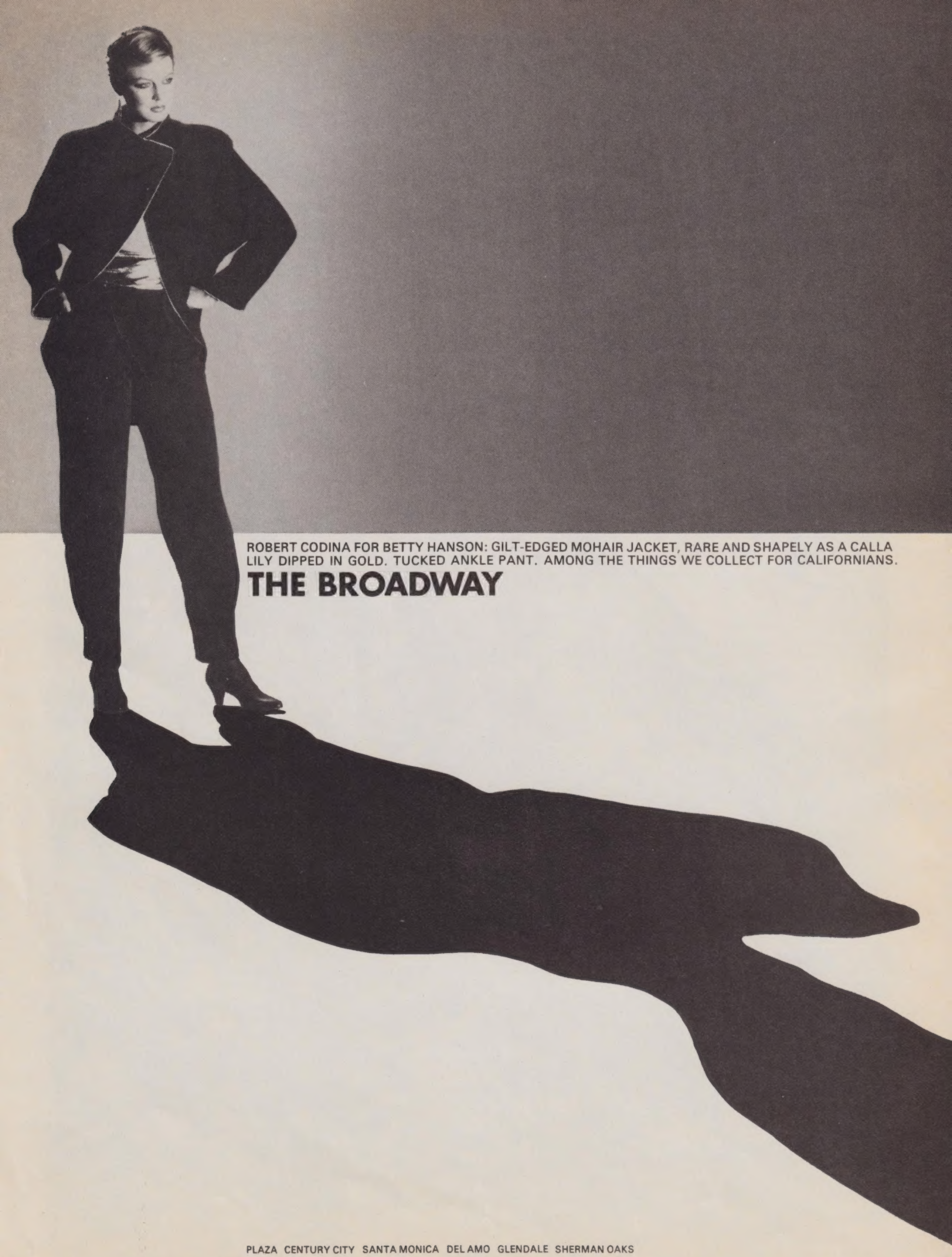
Angela's Autumn Leaves

Angela Cummings' autumn leaf necklace
in fourteen karat yellow gold, red gold, green gold and copper.

TIFFANY & CO.

NEW YORK FIFTH AVE. & 57TH ST. • TEL: (212) 755-8000 • ATLANTA • CHICAGO • HOUSTON • SAN FRANCISCO • BEVERLY HILLS • Design © T. & Co.


FOR ALL YOUR NIGHTS IN PARADISE:
THE BRILLIANTLY BEADED SANDAL FROM
ANDREA PFISTER
Marshall Field's
A DIVISION OF MARSHALL FIELD & COMPANY



ROBERT CODINA FOR BETTY HANSON: GILT-EDGED MOHAIR JACKET, RARE AND SHAPELY AS A CALLA LILY DIPPED IN GOLD. TUCKED ANKLE PANT. AMONG THE THINGS WE COLLECT FOR CALIFORNIANS.

THE BROADWAY

PLAZA CENTURY CITY SANTA MONICA DEL AMO GLENDALE SHERMAN OAKS

BONWIT TELLER

Missoni weaves a magic spell with the world's newest couture fragrance. In a Bonwit-exclusive Missoni potpourri: petals and spices layered stunningly to surround you with total glamour. And in the extraordinary Missoni fragrance collection: warm, bright, sensuous, insistent. Have it all. Let Missoni fill every corner of your world. Potpourri, 45.00
1 oz. Perfume, 135.00
4 oz. Eau de Toilette, 38.00
1/4 oz. Purse Spray in Missoni woven fabric pouch, 50.00
Fragrances

American Express accepted.
Or Bonwit Teller charge.

New York Chicago Oakbrook Philadelphia Jenkintown Boston Troy Palm Beach Beverly Hills Manhasset Scarsdale Short Hills

Photo: Gordon Munro Hair & Make-up: Arthur Scott

Mary McFadden

Martha

Palm Beach New York Bal Harbour

SAKS-JANDEL

ROSS PLATOS

When your mood is romantic... a gown of rustling silk taffeta—dramatically V'd front and back. A most enchanting way to look at night.

From the collection at
Saks-Jandel
Chevy Chase
Washington, DC

Calvin Klein

Velvet and Metallic Lace: The Foil for Dark...by Calvin Klein.
The opulence of evening separates...as Calvin Klein envisions them for Holiday 1981: it begins with a peasant blouse of diaphanous golden lace. Then the pants...Persian-inspired trousers in rich mahogany, cut wide and full at the top taper down to a snug fit below the knee. The two together form a silhouette of luxurious and dynamic strength. The blouse, a shade away from total transparency, in metallic yarns and nylon, $380. And the pants, in rayon and silk velvet, $180. Both for sizes 4 to 12. In the Calvin Klein Boutique—where we are all the things you are!

Saks Fifth Avenue

Lillie Rubin

Announcing an exciting new Lillie Rubin salon at Del Amo Fashion Square in Torrance, California.

THE PALM BEACHES BAL HARBOUR CORAL GABLES MIAMI HOLLYWOOD FT. LAUDERDALE PLANTATION POMPANO ORLANDO

BOCA RATON CLEARWATER ALTAMONTE SPRINGS TAMPA ST. PETERSBURG JACKSONVILLE NEW ORLEANS BATON ROUGE

ATLANTA CHATTANOOGA KNOXVILLE NASHVILLE MEMPHIS BIRMINGHAM MOBILE CHARLESTON GREENVILLE ASHEVILLE

CHARLOTTE GREENSBORO RALEIGH HOUSTON LUBBOCK AUSTIN FT. WORTH DALLAS SAN ANTONIO COLORADO SPRINGS

DENVER PHOENIX SCOTTSDALE TUCSON TULSA OKLAHOMA CITY LAS VEGAS LOS ANGELES SOUTH COAST PLAZA LA JOLLA

The Piaget Polo. 18K gold. Hand-carved, link-by-link. Quartz. Water-resistant. A most versatile watch. For dynamic people

PIAGET

FRED
JOAILLIER
PARIS • SAINT-TROPEZ • MONTE CARLO
401 NORTH RODEO DRIVE
BEVERLY HILLS • CALIFORNIA 90210 • 213 278-3733
THE GALLERIA • 5015 WESTHEIMER
HOUSTON, TEXAS 77056 • 713 960-9441

Jacobson's

Albert Nipon

BY NIGHT

Double take. Suede and leather by Salvatore Ferragamo. Downtown Seattle and Portland, Costa Mesa; in Salon Shoes.

Joseph Sellars

nordstrom

Washington/Oregon/California/Alaska/Utah

Cartier

SINCE 1847,
JEWELERS TO THE WORLD.

NEW YORK
PALM BEACH
HOUSTON
BAL HARBOUR
BEVERLY HILLS
COSTA MESA

PARIS
LONDON
MONTE CARLO
GENEVA
CANNES
MUNICH
DUSSELDORF
HONG KONG

Cartier

OKLAHAYE

A collection of colors
with such interesting implications
they could even give Freud a run for his money.
For your eyes, lips, cheeks and nails.

FANTASY

Do you fantasize in color?
The deep plummy red of an open-topped car, perhaps.
The appealing greenish blue of your own private lake.
Solid gold?
Ultima II has concocted a collection of such fantasy colors,
with names like Enchanted Gold, Sea Pearl, Enchanted Ruby.
And has designed them for three separate
but equally fantastic looks.

This autumn, the stuff of dreams. Only from

ULTIMA II

Joanna's Restaurant

andré bini™

Jeans and casual sportswear for today's lifestyle by André Bini. A division of St. Michel Sportswear Ltd.

New York Office: 1407 Broadway, New York, NY (212) 869-9322. International Offices: London, Paris, Dusseldorf.
Available at Abraham & Straus, B. Altman & Co., Bamberger's (everywhere), Macy's (all stores), Lord & Taylor, Vogue Body Shops (all stores), Brooks Fashion, Contempo Casuals (all stores), Judy's, Emporium-Capwell Co. (all stores), The Bon, Meier & Frank, The Broadway, Bullocks (Los Angeles), Bullocks Wilshire, Joske's (San Antonio, Houston), Neiman-Marcus, Marshall Field's, Jay Jacobs, Donaldson's, Dayton's, John Wanamaker (all stores), Evans Inc., Lazarus, Shillito's, The Boston Store—Milwaukee, Carson Pirie Scott & Co., Chas. A. Stevens, Hecht's, Higbee's, Bloomingdale's, Parisian Inc. (all stores), Jordan Marsh (Northeast), Maas Brothers, May Company California and other fine stores.

BATH PLEASURES. SENSUOUS. FRAGRANTLY INDULGENT.

(Incorporating Vanity Fair)

VOGUE®

Grace Mirabella
EDITOR-IN-CHIEF

MANAGING EDITOR Lorraine Davis FASHION EDITOR Polly Allen Mellen ·ART DIRECTOR Roger Schoening
ASSOCIATE EDITORS Karen Anderegg, Susan Greenstein FASHION NEWS DIRECTOR June Weir
FEATURES EDITOR Leo Lerman ASSOCIATE FEATURES EDITOR Amy Gross
DIRECTOR SPECIAL PROJECTS: BEAUTY/FITNESS Shirley Lord BEAUTY EDITOR Andrea Quinn Robinson
SHOES, LINGERIE EDITOR Kathryne Hays

FASHION EDITORS Anne Kampmann, Jade Hobson, Consuelo Crespi, Robert L. Turner, Vera Wang
Deborah Smith, Margaret C. Pazant FABRICS AND FURS Elisabeth Tretter ACCESSORIES Tina Bossidy, Madeline Parrish
FASHION ASSOCIATES: WEST COAST Eleanore Phillips, Sharon Harts Wick PARIS Susan Train ASSISTANTS Fiona DaRin
Boo Vigneron MADRID Aline Romanones FASHION ASSISTANTS Kathleen O'Connell, Tina Perlmutter
FABRICS ASSISTANT Deborah Waterman BOOKINGS EDITOR Nancy Noonan
BEAUTY ASSOCIATE Dorothy Schefer ASSISTANT Miami Wong **COPY** WRITERS Norma Friedman, Holly Brubach
Allison Leopold, Kathleen Beckett ASSISTANT Joellen Wlodkowski **FEATURES** FASHION FEATURES Kathleen Madden
FEATURES ASSOCIATES Sandi Cushman Britton, Richard Alleman, Cathleen Medwick, Deborah Mason
FEATURES ASSISTANT Jeanne McCulloch TRAVEL Despina Messinesi
HEALTH Melva Weber AT HOME Barbara Plumb EDITORIAL COORDINATOR Susan Armenti
ART ASSOCIATE DIRECTOR Audrey Flamberg DESIGN CONSULTANT Ronald Kajiwara
EDITOR Mickey Soutendijk ASSOCIATE Edmund Winfield ASSISTANTS Larry Coda, Heidi Eckman, David Monaco
ART PRODUCTION Gerald Slater, Reynolds Rolles ASSISTANT Jordan Brener PICTURE EDITOR Gloria Gersh
COPY PRODUCTION EDITOR Jeanne Secor ASSISTANTS Melissa Peterson, Laurie Drake
RESEARCH EDITOR Patricia G Garner READER INFORMATION Shirley Connell
CONTRIBUTING EDITORS Allene Talmey, Edith Loew Gross Francoise de la Renta
Joan Juliet Buck, Sandra McElwaine CONSULTING EDITOR Diana Vreeland
EDITORIAL BUSINESS MANAGER William P. Rayner EDITORIAL PRODUCTION MANAGER Linda Rice

Richard A. Shortway
PUBLISHER

Barbara McKibbin EXECUTIVE EDITOR
MERCHANDISING DIRECTOR Lenore Benson ASSOCIATE DIRECTOR Beverly Purcell
EDITOR Alice Brooks PROJECT EDITOR Elizabeth Groves SERVICES Helena Brissenden
STORE CREDITS Anne Haggerty ASSOCIATES Harriet Libov, Dolly Morton
PROMOTION DIRECTOR Jayne Ingram ASSOCIATE Jo Ann Wolf CREATIVE DIRECTOR Walter Russell
ART DIRECTOR Robin Sweet-Wyatt PROMOTION EDITOR Lisa Keys PRODUCTION Damian Carlino

ADVERTISING DIRECTOR David Rubin RETAIL DIRECTOR Richard McMahon
ASSOCIATE MANAGERS Charles H. Reinhardt, Robert L. Groberg MARKETING MANAGER Howard L. Garey
BEAUTY MANAGER Dianne Wallace BEAUTY MARKETING MANAGER Mike Greenberger
TRAVEL MANAGER Margaret Thalken BEVERAGE MANAGER Anthony Salisbury
ACCESSORIES MANAGER Gail Gottlieb

BRANCH OFFICES NEW ENGLAND Charles H Reinhardt, Mgr., Statler Building, Boston MA 02116
MIDWEST Albert H. DeSmet, Mgr., 875 No. Michigan Ave., Chicago IL 60611
WEST COAST John P. Demorest, Mgr., 3921 Wilshire Blvd., Los Angeles CA 90010
Patricia L. Mackin, Mgr., 1750 Montgomery St., San Francisco CA 90411
SOUTHEAST Miller & Tillman, Reps., 4651 Roswell Rd., N E., Suite 201-C, Atlanta GA 30342
EUROPE Gardner Bellanger, Adm Dir., 4 Place du Palais-Bourbon, 75007 Paris

CORPORATE MARKETING DIRECTOR Eckart L. Güthe
CONDÉ NAST PACKAGE: DIRECTOR Neil J. Jacobs SALES DIRECTOR Henry H Holmes

BRITISH VOGUE Vogue House, Hanover Square, London, W1R OAD
FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris GERMAN VOGUE 44 Leopoldstrasse 8000 Munchen 40
ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty Ltd
BRAZILIAN VOGUE is published by Carta Editorial Ltda

VOGUE is published by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue
New York NY 10017 CHAIRMAN S I. Newhouse, Jr. PRESIDENT Robert J Lapham
VICE PRESIDENT Benjamin Bogin VICE PRESIDENT Harold G Meyer
VICE PRESIDENT-INTERNATIONAL Daniel Salem VICE PRESIDENT-CIRCULATION DIRECTOR J. Paul Young
VICE PRESIDENT-BUSINESS MANAGER John B Brunelle VICE PRESIDENT-CORPORATE RESOURCES Fred C. Thormann
VICE PRESIDENT Bernard H Leser TREASURER Eric C. Anderson SECRETARY Pamela van Zandt

Alexander Liberman
EDITORIAL DIRECTOR

Your Letters

ERA countdown continues . . .
August 1981 marks the 61st anniversary of the successful conclusion of the women's suffrage movement. Since 1921 women's issues and campaigns have taken many different forms and avenues; from supporting the World War II effort to protesting the Vietnam War.

Today there continues to be progress and far too many setbacks on issues including the Equal Rights Amendment, nuclear power, and reproductive rights (abortion). This is a fitting time to think about the present and the future, in honoring the past.

June 30, 1981, started the countdown for the last year of the Equal Rights Amendment passage. Please inform your readers of the impact on their daily lives the loss of this amendment would make. Our country elected Ronald Reagan to save the economy. His budget cuts are directed at the female half.

Christina Aslin
Santa Rosa CA

Alternate aid for vein problem
In an otherwise excellent recap of the varicose veins problem (July, page 224), Janice Kaplan made a statement which many surgeons now consider to be passe:

"Surgical vein 'stripping' is the best treatment for extensive varicosities."

Injection/compression technique (not to be confused with former injection methods) has been proven just as successful as stripping. It is an office procedure, requires no risky anesthesia, no loss of time from normal activities, and leaves no scars. *(Continued on page 143)*

THE ART OF ILLUMINA~ TION.

PROBABLY THE BEST investment you'll ever make in decorating your home. It's the same handmade Waterford crystal that now hangs in such famous places as Westminster Abbey and Kennedy Center. Not only does it illuminate your home, a Waterford lamp or chandelier transforms it.

WATERFORD®

Be sure it's authentic Waterford, handmade only in Ireland.
Illustrated booklet. Waterford Crystal
225 Fifth Avenue, NY 10010

Photo Pesin

Estée is the fragrance
with the most exceptional
of qualities: presence.

And only one woman
could have created it.

ESTĒE LAUDER

© 1981 Estée Lauder, Inc. Photograph: Skrebneski Gown: Becky Bisoulis

FERRANTE

MISSONI

BASILE

FENDI

Photographs:
Skrebneski

FERRE ARMANI KRIZIA

THE BEST
OF THE ITALIANS,
ALL AT I. MAGNIN

I. Magnin

California Seattle Portland Phoenix Chicago Northbrook Oakbrook White Flint

Before.

After.

©Merle Norman Cosmetics, Inc. 1981

Because Merle Norman knows there is more than one way to be beautiful . . . let our Beauty Advisors teach you all the looks of your own special face. Free at participating studios. Come to Merle Norman today for your free makeover.

MERLE NORMAN®

The Place for the Custom Face.®

For the Merle Norman Studio nearest you call (800) 421-5570.
In California call (800) 262-1734.

Studios in Canada from coast to coast. For information on how you can be a Studio Owner in the U.S., Canada or overseas, write: Merle Norman Cosmetics, Inc., (BA034), 9130 Bellanca Ave., Los Angeles, CA 90045.

the little shops

Basile. This Italian master is always in renaissance.

His is a delicate hand that understands bold strokes; his is innovation that never forgets classic form. The medium here? An inspired mix of wool tweed, Napa leather and diamond patterned rabbit. It's just one from the Basile Collection, showing now in the Little Shops. The Little Shops (D.170) 3rd Floor Herald Square only. For convenience use your Macy's charge; or Macy's welcomes the American Express® Card.

macy's
New York

VAN CLEEF & ARPELS

World-Famous Jewelers

New York 744 Fifth Avenue 10019 (212) 644-9500 Beverly Hills 300 North Rodeo Drive 90210 (213) 276-1161
Palm Beach 249 Worth Avenue 33480 (305) 655-6767 Paris Monte Carlo Cannes Deauville Geneva Tokyo

Designs© We honor major credit cards.

Courrèges Boutiques

BEVERLY HILLS California: 437 north rodeo drive—SCOTTSDALE Arizona: 6900 east camelback road—CANADA: The Province of Ontario—HOUSTON, Texas: 1800 south post oak road—BAL HARBOUR, Florida: 9700 collins avenue—CHICAGO, Illinois: water tower place, 835 north michigan avenue—DALLAS, Texas: 81-83 highland park village—DALLAS, Texas: plaza of the americas, 650 north pearl—LAS VEGAS, Nevada: the fashion show, 3200 las vegas boulevard south—ST. THOMAS, Virgin Islands: palm passage—BOSTON, Massachusetts: the mall at chestnut hill—CANADA: The Province of Quebec—ATLANTA, Georgia: lenox square—COSTA MESA, California: south coast plaza—SAN FRANCISCO, California: 155 maiden lane—LA JOLLA, California: 1298 prospect street—PALM SPRINGS, California: 285 south palm canyon drive—WASHINGTON, DC: Saks-Jandel—HONOLULU, Hawaii: 317 [illegible]ki shopping center—ST. MARTIN, French West Indies: Shore's Brothers—SEATTLE, Washington: 1518 sixth avenue—MINNEAPOLIS, Minnesota: Jackson Graves—YORK: New York, 19 east 57th street—PALM BEACH, Florida: [illegible]aphnaco, 150 worth avenue—

urrēges

Patrick Demarchelier

Courrēges Boutiques

NEW YORK, New York: 19 east 57th
rodeo drive—SCOTTSDALE, Arizona:
oak road—BAL HARBOUR, Florida: 9700
81-83 highland park village—DALLAS, Texas: plaza of the americas, 650 north pearl—LAS VEGAS,
passage—BOSTON, Massachusetts: the mall at chestnut hill—CANADA: The Province of Quebec—
SAN FRANCISCO, California: 155 maiden lane—LA JOLLA, California: 1298 prospect street—PALM
HONOLULU, Hawaii: 317 waikiki shopping center—ST. MARTIN, French West Indies: Shore's Brothers

urrēges

street—PALM BEACH, Florida: esplanade, 150 worth avenue—BEVERLY HILLS, California: 447 north 6900 east camelback road—CANADA: The Province of Ontario—HOUSTON, Texas: 1800 south post collins avenue—CHICAGO, Illinois: water tower place, 835 north michigan avenue—DALLAS, Texas: Nevada: the fashion show, 3200 las vegas boulevard south—ST. THOMAS, Virgin Islands: palm ATLANTA, Georgia: lenox square—COSTA MESA, California: south coast plaza— SPRINGS, California: 285 south palm canyon drive—WASHINGTON, DC: Saks-Jandel— —SEATTLE, Washington: 1518 sixth avenue—MINNEAPOLIS, Minnesota: Jackson Graves

Khaki. An American Tradition.

PERRY ELLIS

Picture yourself in a St. Gillian by Kay Unger.

Jewelry by Isaac for Ben-Amun

St. Gillian at Bonwit Teller

St. Gillian, 498 Seventh Avenue, New York, N.Y. 10018

EVAN-PICONE. CLO

THES THAT WORK.™

© 1981 Evan-Picone

© 1981 CHANEL, INC

ANTAEUS
POUR HOMME

CHANEL

ANTAEUS

THE POWER AND POETRY OF MODERN MAN.

JACK MULQUEEN
COLLECTION

100% pure silk crepe de chine separates
S–M–L Top $60 Pants $66
4–14 Skirt $78
S–M–L Camisole $40 Jacket $70
Available at
NEIMAN-MARCUS
and other fine stores worldwide

JACK MULQUEEN, LTD.
575 SEVENTH AVENUE
NEW YORK 10018 • (212) 221-3789
CONTINENTAL USA
(800) 223-7812 • (800) 223-7813

Exclusive classics, in our incomparable pure virgin wools. Designed to move in your town and country circles—beautifully. At fine stores. Pendleton Woolen Mills, Portland, OR 97201. Welcome to our world.

Missoni glory

Pogue's Designer Shops

Cincinnati

JAEGER®
LONDON

For shop nearest you, contact: Jaeger Sportswear, Ltd., 818 Madison Avenue, New York, NY 10021 (212) 794-0780
In Canada: Jaeger (Canada), Inc., Alberta, Quebec, Ontario, British Columbia

SHALIMAR

As close to forever
as a perfume can come.

guerlain
PARIS

CONCORD MARINER SG

From the creators of the thinnest water-resistant watches in the world, comes the Concord Mariner SG. Singularly unique in design. A sculptural blending of stainless steel and warm, rich 14k gold. The movement is Concord's new ultra-thin, impressively precise **nine/quartz.®** Like all Concord watches, this Mariner SG is handcrafted in Switzerland. Its look and **nine/quartz**™ movement are indicative of a much more expensive watch.

Its price, however, is $840. For brochure send $1.50 to Concord, Dept.VO, 650 Fifth Avenue, N.Y., N.Y. 10019.

PET
SHOP
PUPPIES
©1981 Leslie Fay, Inc.
ONE OF LIFE'S WONDERFUL MOMENTS
JUST TWO OF LESLIE FAY'S APPROPRIATE DRESSES
LESLIE FAY. WHENEVER IT'S TIME FOR A DRESS.

photograph by David Hamilton

L'Air du Temps

The Romantic Perfume

NINA RICCI

PARIS

GROSVENOR
CANADA

International Fall/Winter 1981 Fur Collection
presented exclusively by

bloomingdale's

new york white plains short hills bergen county
chestnut hill king of prussia

Natural coyote jacket with Arctic fox inserts

In Canada at

EATON'S

Toronto • Winnipeg • Edmonton
Calgary • Vancouver

EMBAMINK

Emba Jasmine and
Azurene mink coat

® TRADEMARK: EMBA MINK BREEDERS ASSOCIATION, RACINE, WISCONSIN

GROSVENOR
CANADA
Exclusively at
bloomingdale's
new york white plains short hills bergen county
chestnut hill king of prussia
In Canada at
EATON'S
Natural fitch coat

Natural Alaska lynx coat

GROSVENOR
CANADA

Exclusively at

bloomingdale's

new york white plains short hills bergen county
chestnut hill king of prussia

In Canada at
EATON'S

SOBOL
ORIGINAL RUSSIAN

V/O Sojuzpushnina

Natural Russian Sobol jacket

SKREBNESKI

There she is again...

Dalton

Woolite
cold water wash

Knit in the finest quality cashmere.
Photographed at the Grand Hyatt Hotel—New York

A NEW GENERATION OF
BIO-TREATMENTS TO HELP COUNTERACT THE EFFECTS OF AGING.

PRESENTING THE CHANEL Nº 1 COLLECTION WITH F.R.E.

©1981 CHANEL, INC.

Skin of all ages, all types can benefit from these extraordinary new Skin Equilibrium Supplements for face and body.

Their unprecedented capabilities lie in F.R.E.™—Facteur Respiratoire Équilibré. An exclusive CHANEL ingredient, F.R.E. has been proven to actually improve skin respiration and the proper utilization of oxygen by the skin cells.

Extensive clinical tests confirmed that THE CHANEL Nº 1 COLLECTION™ with F.R.E. strengthened the skin's capacity to retain moisture, and helped accelerate its natural ability to renew itself. In just one week, skin appeared smoother, more supple, radiant and youthful.

Our CHANEL Analyste can introduce you to this new generation of bio-treatments, and explain in detail how they can encourage your skin to look, feel and function younger.

CHANEL BEAUTY

CHANDLERS

Is there anything sexier than black lace? Shoe 34.99, bag 22.99

Chandlers shoe stores in most principal cities.

Silences. Fragrance That, Like the Silent Note, Has the Making of Music in It.

If, indeed, the senses are inter-related...you'll sense Silences, like the sound of distant music, somewhere in the air around you. For Silences is a floral aria, really, of sophisticated notes and spices. Lit with narcissus, animated with cassis and softened with ylang ylang and santal des Indies, Silences was created by Parfums Jacomo to reflect your individual harmony. In the black crystal jewel of a bottle, 1 oz., $110. And now, there's Silences for every inch of you...in Perfumed Body Lotion: luxurious, rich, very, very precious. 6.8 oz., $25. The collection, from 17.50 to $120. In Pulse Points—where we are all the things you are!

UNGARO BOUTIQUES: *803 Madison Avenue, NEW YORK* *Bal Harbour Shops, BAL HARBOUR* *S.F.A.*

BARTON/SLIGH'S Jacksonville

Sensitif. Le défi des coloris.

Center, HOUSTON, Esplanade–Worth Avenue, PALM BEACH emanuel ungaro PARIS

LINA LEE Beverly Hills

Photo Hervé Nabon Jewelry by Cartier

Louis Féraud
PARIS

570 Seventh Avenue, New York

For specialty stores carrying the Féraud Collection, please call: 800-223-7518-9

Magie noire

LANCÔME
PARIS

LANCÔME
PARIS

Direct from Paris. The one and only Guy Laroche is only at Guy Laroche
New York, 36 East 57th, Bal Harbour, Boston, Dallas, Houston, Watergate - Washington DC,
St. Thomas, Quebec.

GUY LAROCHE

PATRICK DEMARCHELIER LICENSED BY KONOLTA INTERNATIONAL

Introducing America to Estée Lauder's new

EUROPEAN BODY TREATMENT SPA

Now, in the European tradition of serious body care, Estée Lauder formulates ten luxurious treatments to enjoy in your own home.

Put your body in going, glowing order with Estée Lauder's new body support system. Relax. Refresh. Recharge.

First Bathe or Shower with an in-depth choice of expert treatments:

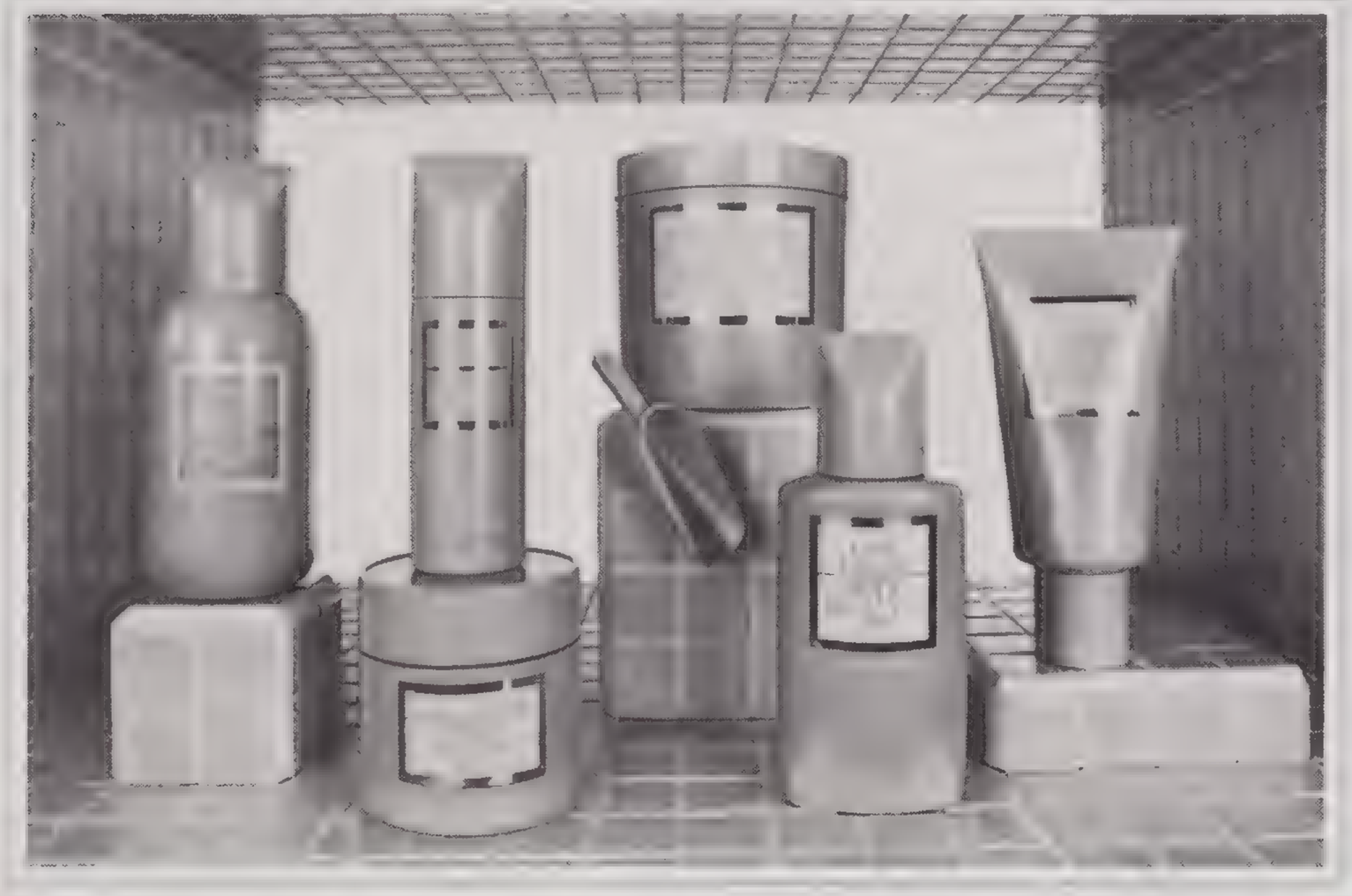
European Vitalizing Bath and Shower Gelée
European Skin-Softening Bath Grains
European Creme Concentrate Skin Bath

Then Moisturize and Condition right away when your skin is the most receptive:

European Smoothing Body Buffer
European Moisture Supplement Body Creme
Dry Skin Body Treatment Oil
European Bust Conditioning Creme

Then go on to Special Care with specialized treatments to attend to specific needs—to make every inch of you feel gloriously fit:

Special Treatment Foot Creme
European Massage Creme
Extremely Effective Antiperspirant



ESTĒE LAUDER

©1981 Estée Lauder, Inc.

Photograph: Skrebneski Wrap: Bill Tice for Swirl

WHAT'S NEWS, WHAT'S COMING

One woman's fresh start in a fun/tears movie . . . "naïve" art . . . fall dinner hideaway

movies

BY REX REED

A comedy about family/friendship not afraid to be human

Only When I Laugh
Starring Marsha Mason and Kristy McNichol; directed by Glenn Jordan

Anger, shock, and outrage have been my reactions to so many alleged Hollywood "comedies" this year that some spoilsports are accusing me of having no sense of humor at all—a charge I find untrue, unfair, and unwarranted. George Bernard Shaw said, "Life does not cease to be funny when people die, any more than it ceases to be serious when people laugh." Real comedy is human, but where's the humanity in mindless gibberish like *S.O.B.*, *The Cannonball Run*, Mel Brooks's *History of the World Part I*, *Stripes*, or *Zorro, the Gay Blade?* The missing ingredient is artistry—without which, there is no humanity; and that's why it gives me pleasure to welcome back Neil Simon, who has plenty of both. Simon is not America's dean of comedy writers by accident. He has enough talent, wisdom, foresight, and understanding of people to make his comedy work. He also has Marsha Mason, whose dazzling honesty and appealing emotional directness elevated *Chapter Two* and *The Goodbye Girl* above and beyond the confines of comedy.

Mason mothering, McNichol daughtering in Neil Simon's new film, "Only When I Laugh"

Together, they have now created their most graceful and memorable duet. Recycling his flop 1970 play *The Gingerbread Lady* into a moving, rib-tickling, profoundly human vehicle for his wife's unique gifts, Simon has proved once again that a sense of humor need not be cheapened by a sense of the ridiculous. His skill for writing drop-dead one-liners remains undiminished, but a newly acquired depth of compassion has rubbed a soft patina on his dialogue. *Only When I Laugh* has heart, soul, intelligence, and a respect for its audience. Best of all, it has characters who know custard pies are not funny unless the right people throw them—for the right reasons.

Marsha Mason is Georgia, an alcoholic actress whose emotional problems have cost her a marriage, a daughter, a boyfriend, and every cent she's got in psychiatrist bills. After twelve weeks in a drying-out clinic, Georgia returns to New York thirty pounds lighter, eager to catch up with old friends and start on a new role in a Broadway play. Enter Polly, her seventeen-year-old daughter who desperately needs a mother, even one who can't cope. "I think it'd be nice to spend some time together before we both become the same age," quips the kid, who often seems more mature than the adults around her and is beautifully played by Kristy McNichol.

Georgia's best friends—Jimmy (James Coco), a gay actor whose failure to become a star has spanned a twenty-two-year run at the unemployment bureau, and Toby (Joan Hackett), who majored in beautiful at the University of Michigan and devoted the rest of her life to post-grad work—have always been around to pick Georgia up from the barroom floor. But they can't help her with this one. They've got their own catastrophes. Jimmy's career is in such trouble he's even been turned down for a hemorrhoid commercial; and Toby, who has always managed to avoid all confrontations with reality, is so distraught when her husband walks out after a twelve-year marriage that she might even have to cancel her five o'clock appointment at Elizabeth Arden. In the end, Georgia learns, through a series of tragi-comic mishaps, to depend on herself.

The title is from the old joke about the man with the spear in his stomach. A friend asks, "Does it hurt?" The man says, "Only when I laugh." Georgia has wounds all over the place; but this is the warm, wonderful story of how she learns to accept her friends for what they are and love them anyway, and get through life on her own two feet, one day at a time.

This is extravagant praise; but, in a remarkably short time, Marsha Mason has become one of the screen's most natural comic treasures since Spencer Tracy. Like him, she makes you believe everything she does because she does it all with dead earnestness. She also gives the impression it is all deceptively easy. With her quiet skill, lovely demeanor, charismatic laugh, and melting lopsided grin, she is quite miraculous. Better still, she feeds every other artist in the cast like an inspired ringmaster—giving and taking in the close-ups, moving through a variety of complex emotions with great generosity. As a result, James Coco, Joan Hackett, and Kristy McNichol do their best film work to date. This movie should get a special Academy Award for ensemble playing.

Everyone in *Only When I Laugh* seems to know that levity is the soul of wit. It isn't crude, vulgar, or antisocial. It embraces life. The result is a very sophisticated comedy about very sophisticated people, with an affectionate universality that touches us all.

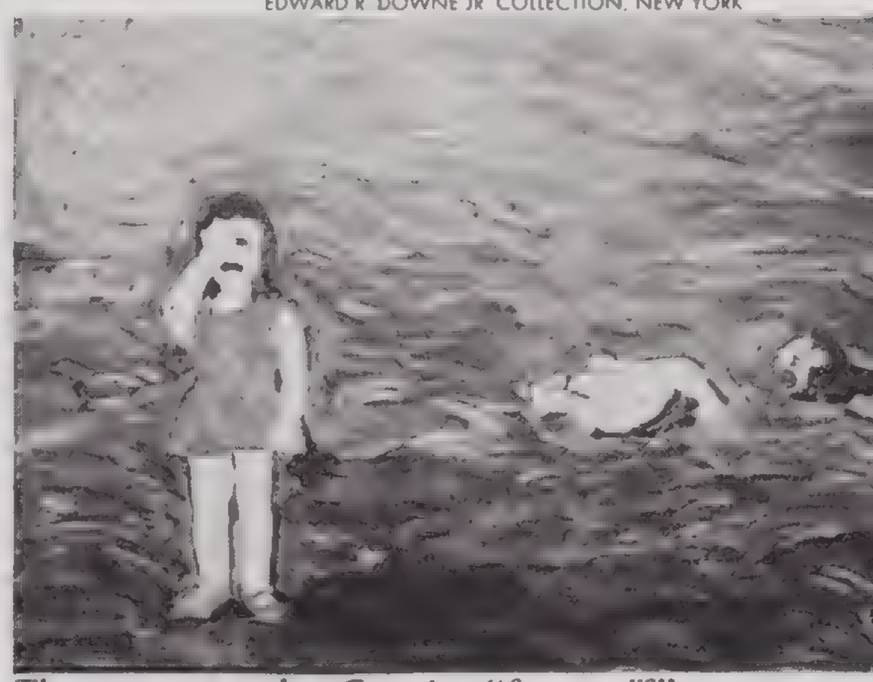
art

BY DAVID BOURDON

Calculated innocence: the seductive illusion of New Image art

Neil Jenney: Painting and Sculpture 1967-1980
Corcoran Gallery of Art, Washington, DC; through November 8

EDWARD R. DOWNE JR. COLLECTION, NEW YORK



The great pretender: Cunning "faux-naïf" artist Neil Jenney's "Girl and Doll," a 1969 acrylic

Awkward draftsmanship, arbitrary colors, rudimentary images—these are the ingredients of a surprising, lively development in recent representational painting. Variously dubbed New Image, Primary Image, "Bad" (as in "so bad it's good"), and "Cartoon" painting, the school displays little relationship to traditional realism. The artists deliberately strive to appear stilted, child-like, and primitivistic. They are cunning *faux-naifs*, pretending to be far more innocent and unschooled than they really are. In fact, the artists freely borrow and expand upon ideas derived from Minimalism, Pop, and Abstract Expressionism.

Neil Jenney, one of the leading practitioners of this style, is about as disingenuous and wily

("What's News" continued on page 69)

Some things endure: the Oxford button down.

Ralph Lauren

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

10 mg "tar," 0.8 mg nicotine
av. per cigarette, FTC Report Mar.'81.

© Philip Morris Inc. 1981

Benson & Hedges
Mornings & Me

Because the pleasure lasts longer.

Benson & Hedges Lights

as they come. Born in 1945 in Connecticut, he moved in 1966 to New York City, where he began to make funky, sprawling sculpture—sometimes resembling derelict wood shelving, accessorized with dishes, dirt, or neon letters. However unorthodox his materials and juxtapositions, the constructions never amounted to more than a sophomoric retort to prevailing sculptural styles, and Jenney eventually realized that sculpture was not his métier.

In 1969, he began to startle viewers with representational paintings, rendered in a seemingly naïve, cartoony manner. He began his paintings with an all-over application of a single-field color (blue, brown, or green), brushed in wide strokes, more or less going in the same direction, that suggested a laid-back spoof of elegant, de Kooningesque gesture and infantile finger-painting. Against this energetically modulated background, Jenney deployed his cursorily painted subjects, letting the drips run as they please. Often, he completed the picture by mounting it in a heavy black frame, the title printed prominently on the lower edge.

The titles are important, as they summarize Jenney's whimsically dichotomous subjects. "Here and There," for instance, is a view of a white rail fence separating a grassy field into foreground-here and background-there. "Them and Us" features rival jet fighters streaking through the stratosphere, a cheerfully ironic tribute to the arms race.

For most of the 1970s, Jenney shunned solo exhibitions. When he participated in group shows, he insisted on exhibiting only works from the 1969-70 period. Consequently, this show is noteworthy since it offers the first comprehensive look at the post-1970 work.

Jenney's pictures of the 1970s reveal another startling change of direction. Far more realistic and detailed, the pictures are evidently inspired by nineteenth-century American landscape painting. But, instead of offering "sublime" panoramic views, Jenney provides only severely cropped details—a few inches of tree trunk, or several branches, against a clouded sky—while somehow insinuating environmental disaster. The black frames are more massive and funereal than before. All in all, the recent paintings are a great deal more ominous and enigmatic, indicating that Jenney isn't about to run out of surprises.

The show, which originated at the University Art Museum in Berkeley, begins its European tour in Amsterdam next January.

MORE ART:

The Image in American Painting and Sculpture 1950-1980: Making no scholarly pretensions, this agreeable show offers a breezy anthology of works by nearly forty widely known artists, from de Kooning, Johns, Rivers, and Warhol to relatively new talents such as Jonathan Borofsky, Lois Lane, and Julian Schnabel. More importantly, the show (which continues through November 8) inaugurates the Akron Art Museum's new quarters in the city's Old Post Office, designed in the 1890s in the Italian Renaissance Revival style. The building, deeded to the museum by the city in 1978 for the sum of one dollar, has been imaginatively renovated. The classical, multi-arched exterior of the two-story brick "palazzo" has been carefully restored, while the interior was completely gutted and transformed into modern exhibition space. The end result: historic architecture intelligently adapted for contemporary use.

books

BY ALLENE TALMEY

Growing up in a hotel of dreams: one family's Freudian fairytale

The Hotel New Hampshire
By John Irving (E.P. Dutton)

In this extraordinary and outlandish novel, John Irving tells of five children who grow up in the context of their father's dreams, dreams that are embodied in the two ramshackle hotels he tries to manage and where he and his family live. Both are named Hotel New Hampshire. The first, in a sleepy New Hampshire prep-school town, is housed in a sprawling, anachronistic building that used to be an academy for girls. The second is a seedy rooming house in Vienna owned by "Freud," a grizzled old traveling entertainer the father had met years earlier when Freud was performing in America with his trained bear. One floor of Freud's Viennese hotel is reserved for a colorful array of prosti-

Inventing our lives: John Irving's new book is the dreamy, outlandish "Hotel New Hampshire"

tutes, another for a group of flamboyant revolutionaries led by a charismatic pornographer. Freud also keeps a bear in Vienna, but this one turns out to be a disillusioned, insecure former Sarah Lawrence girl in a bear suit who specializes in rape counseling for women.

Living in this bizarre atmosphere, the children are forced to grow up almost too quickly: John, the middle child and narrator, is obsessed with sex—and with his older sister, Franny. Frank, his bitter older brother, struggles with his homosexuality while their younger sister, sensitive Lilly, simply refuses to grow. Egg, the youngest child, appears—or pretends—to be deaf. In Vienna, the family is drawn into a series of tragi-comic adventures involving the resident revolutionaries that turn the family into international celebrities.

Zany, tragic, and outrageous, *Hotel New Hampshire* is an enormous romp.

("What's News" continued on page 74)

Le parfum est là

AVEC LA PARTICIPATION DU NEW YORK CITY BALLET. PUBLICIS. R.C. PARIS B 775 668 314.

Énigme du corps :

M. Rochas :

ROCHAS

PARIS

Krementz®

A Tradition Since 1866

Simple Elegance

Is expressed in these creations by Krementz. Handcrafted in 14Kt. Gold Overlay and highlighted with Austrian Crystals, these light airy pieces are perfect to wear with any style…any place. When you buy jewelry, ask for Krementz…its style and quality will last a lifetime.

Write Krementz & Co., 55 Chestnut Street, Newark, N.J. 07101 for free copy of "Unique-The Story of Krementz Gold Overlay Jewelry".

JEWELRY ENLARGED TO SHOW DETAIL

GIVENCHY'S MOST CELEBRATED FLORAL DESIGN.

L'INTERDIT.

PARFUM EAU DE PARFUM EAU DE TOILETTE

PARFUMS GIVENCHY INC. ©1980

AVAILABLE AT NEIMAN MARCUS

Own a bottle.

It's worth the price to have at least one thing in your life that's absolutely perfect.

Tanqueray Gin. A singular experience.

IMPORTED ENGLISH GIN, 100% NEUTRAL SPIRITS, 94.6 PROOF.
IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y. © 1981

WHAT'S NEWS, WHAT'S COMING

Sextet:
T.S. Eliot & Truman Capote & Others
By John Malcolm Brinnin
(Delacorte/Seymour Lawrence)

Revealing and amusing, these six compact evocations of Truman Capote, Henri Cartier-Bresson, Elizabeth Bowen, Edith, Osbert, and Sacheverell Sitwell, Alice B. Toklas, and T.S. Eliot are drawn from the journals John Brinnin kept for forty years.

The portrait of Cartier-Bresson is extraordinary. Brinnin agrees to write the text for a book of Cartier-Bresson photographs to be shot on a drive from New York to California and back. The two men start out but get only as far as New Jersey before Brinnin learns that Cartier-Bresson has decided that the publisher's contracts are unnecessary—the first of many surprises and shocks to be encountered on this exhausting, fascinating, and, in the end, fruitless trip. Of Elizabeth Bowen, there is a short, sharp account of a bizarre visit to the gloomy, Irish estate she inherited. Bowen entertains her guests while, without their knowledge, she attends a dying husband.

Brinnin sees T.S. Eliot as a man "condemned to live up to an image he could not live down." Expecting a remote, "Parnassian" oracle, Brinnin found Eliot to be "gentle and open, with a slow-fused kind of humor and a slightly wicked sense of conspiracy he seemed to want to share."

Engrossing, surprising, and informative, these remembrances are unique.

MORE BOOKS:

"Liars in Love" (Delacorte/Seymour Lawrence) is Richard Yates's new collection of stories that—if you've ever had a growing pain—will cause you to laugh and, occasionally, to whimper. For example, there is Billy, in "Oh, Joseph, I'm So Tired," a sad-eyed, seven-year-old philosopher whose gentle childhood revolves around a courtyard of off-beat Greenwich Village neighbors, and his mother—an obsessive, yet endearing sculptress. Reading Yates will make you glad if you are young, and relieved if you're older. . . . J.M.

music

BY DAVID SARGENT

Fighting for his crown: the "comeback" of the king of cool jazz

No figure in jazz today has the near-mythic stature of Miles Davis. In the forefront of innumerable stylistic innovations over the years, notably cool jazz and jazz-rock, Davis, at this point, has a reputation that would be almost impossible to match by any mere concert appearance or record release.

On the final night of this past summer's Kool Jazz Festival (which used to be called the Newport Jazz Festival even though it has been held for many years in New York), Davis made his formal comeback, which had been preceded by a several-nights' warm-up engagement in Boston. These were his first concerts in five years, a layoff that resulted in part from health problems but even more, one suspects, from a lassitude and anger born of an increasingly bitter perception of the world around him.

Davis' festival concerts were, on the whole, poorly received in the press; but that was in part because nearly all the reviewers attended the first of the evening's two sets. That lasted only an hour, and listeners felt cheated. For the second act, Miles played ninety minutes, and while some of what the reviewers of the first set complained about still held true, the music seemed to work better the second time around. Although several of the numbers were ostensibly the same, the concerts differed from Davis' new album, *The Man with the Horn* (Columbia). Live, Davis' trumpet seemed to mesh erratically with a variably talented back-

("What's News" continued on page 76)

where to eat now

Stonehenge

The time to dedicate yourself to leafy pursuits, to hunt the gorgeous autumn foliage of our Northeast is about the second week in October, that is if you wish to experience the full panoply in Connecticut around Ridgefield where the eye is, happily, blinded by color and the senses swoon and you feel absolutely like something untrammeled out of Edna St. Vincent Millay. And a best place to achieve such a state of ecstasy is Stonehenge, a hostelry (there are eight cozy-comfy bedchambers) in which you will find marvelous cooking—American with a global touch.

Stonehenge is bowered in fantastic trees, mirrored in a placid lake ruffled only by swans and other ambitious waterfowl, and by curious chill breezes. About the comestibles. . . . A plenitude of mixed veggies prepared in a beer batter and deep-fried to a golden autumn glow: the miracle is that each vegetable retains its own subtle or vigorous identity. Pride of the season, a rack of venison, as haunting as a saunter through a secret wood; or a pheasant roasted to a tender, melting crispiness, the flavor a kind of dark woodsy comfort on the tongue. This is truly autumn's own savour. And Stonehenge's "chef's custard" is no namby-pamby child's pudding. This custard is a richness—nutty, smooth, a queen among custards—mantled in swan-creamy tints, blushing like autumn leaves mirrored in Stonehenge's water looking-glass.

Route 7, Ridgefield, CT 06877 (203) 438-6511

—LEO LERMAN

© 1979 Clinique Laboratories, Inc.

Support Your Skin.

For awhile, skin supports itself. Stays firm and smooth. But in time, that support slackens.

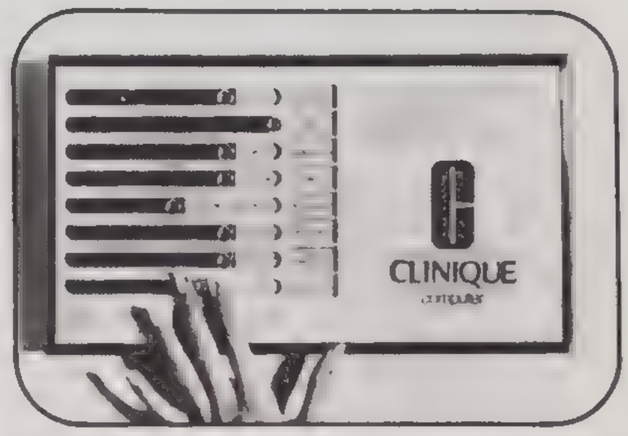
Then skin gets dry. Shows feathery lines. Mostly because it's losing something important: its supply of soluble collagen.

Providing fresh collagen to this kind of skin is the job of Clinique's Sub-Skin Cream.

No other cream we know of does more than Sub-Skin Cream to attack the reasons for fine, dry lines. Used regularly, it improves the look of skin freshness and facial fitness.

Sub-Skin Cream is not for every skin—only those that truly need it. To learn if it's right for you, consult the Clinique Computer wherever Clinique is sold.

Sub-Skin Cream helps support needy skin. It's a good cause.



CLINIQUE

Allergy Tested
100% Fragrance Free

RODIER
PARIS

To wear in the spirit of a suit. . . flannel culottes, jacquard sweaters and a scarf for impact. Culottes $160. Sweater $150. Cardigan $160. Scarf $90. (all prices are approximate).

BOCA RATON-FLORIDA, Town Center, (305) 395-0661 **CHICAGO-ILLINOIS,** Water Tower Place, (312) 337-0178 **CLEVELAND-OHIO,** Beachwood—Base 103, (216) 464-8484 **COCONUT GROVE-FLORIDA,** Mayfair in the Grove, (305) 446-5531 **DALLAS-TEXAS,** Prestonwood Town Center, (214) 980-9916 **DENVER-COLORADO,** Cherry Creek Square, opening August, 1981 **HOUSTON-TEXAS,** Galleria II, (713) 840-7252 **LOS ANGELES-CALIFORNIA,** Beverly Center, opening October, 1981 **MINNETONKA-MINNESOTA,** Bonaventure Shopping Center, (612) 544-6770 **NEW YORK-NEW YORK,** 715 Madison Avenue near 63rd Street, (212) 751-7506 **NORTHBROOK-ILLINOIS,** 1084 Northbrook Court, (312) 272-3753 **OAKBROOK-ILLINOIS,** Oakbrook Shopping Center, opening August, 1981 **PHILADELPHIA-PENNSYLVANIA,** Bourse Building, opening July, 1981 **PITTSBURGH-PENNSYLVANIA,** The Freight House Shops, (412) 355-0864 **TROY-MICHIGAN,** Somerset Mall, (313) 643-6036 **WASHINGTON-D.C.,** Mazza Gallerie, (202) 966-3660

WHAT'S NEWS, WHAT'S COMING

up band that included an extremely prominent rock guitarist who peeled off screaming heavy-metal solos in the best R.E.O. Speedwagon tradition.

On the record, this music sounds closer to Davis' jazz-funk of years past, notably *Bitches Brew* (Columbia). The music growls its way forward with a grinding inexorability, and Davis' solos are as fiercely impressive in their slightly constricted way as they've ever been.

One hopes that this "comeback" is not a one-shot affair, to be followed by further years of hermetic silence. One hopes further that now that he has returned to the studio and the stage, Davis will turn his attention to the music he's making as a whole. That can be done in two ways. Either he can go out and find the most creative, technically and stylistically accomplished players around. Or he can work to shape the arrangements with more control than he's chosen to exercise so far. Ideally, he will combine the two.

Right now, Davis' legendary status remains nearly unchallenged, but his creative leadership is open to question. On the first night of the Kool Jazz Festival, Ornette Coleman made his *own* comeback at New York City's Public Theater. While he has at least one album "in the can," Coleman so far has no record deal that will allow his music to be widely heard; but his concert suggested that the torch of leadership in progressive jazz may have passed.

MORE MUSIC:

Liszt: Late piano works, with Alfred Brendel (Philips). Brooding, austere meditations mixed with impressionistic showpieces, played by a modern Liszt master.

Beethoven: "Piano Concerto No. 1," with Arturo Benedetti Michelangeli, conducted by Carlo Maria Giulini (Deutsche Grammophon). This concerto is usually paired with something else because it is so short. But if you want to hear it performed with a richness, sensitivity, and strength hardly ever surpassed, you have to hear this disk.

tv

BY GLORIA EMERSON

One man's battle to preserve his right to say, "Never again"

The older Jewish citizens of Skokie, Illinois, are meeting in a synagogue, listening to a rabbi, their mayor, and other prominent men advise them how to transcend—how to *ignore*—a scheduled march by American Nazis in the uniforms of the Third Reich. One businessman rises, in a state of desperate agitation but speaking slowly, rolling up his shirt sleeve to show the blue number still on his skin. He has heard these pacifying words before from wise men. He says: "In Germany! Very fine professional gentlemen from the national Jewish organizations. . . . I was very young, but I

("What's News" continued on page 80)

CASTLEBERRY KNITS

FOR THE STORE NEAREST YOU WRITE US AT CASTLEBERRY KNITS LTD., 530 SEVENTH AVENUE, NEW YORK, N.Y. 10018
CASTLEBERRY KNITS LTD., A DIVISION OF LESLIE FAY, INC.

Mexico's incredible shopping...
vacation memories that make their way home.

An Affordable Jewel Called

MEXICO

Land Of Endless Pleasures... Endless Treasures...Endless Values.

Extraordinary Mexico...a land rich with delights...
you don't have to be rich to enjoy!
Every facet of this jewel of a country makes an unforgettable holiday.
You'll climb pyramids, swim turquoise seas, stroll palm-fringed beaches.
You'll fish for the big ones, go parasailing, dance the night away.
You'll shop fine boutiques...and thrill to the music of the mariachis.
Mexico. It's world-acclaimed resorts like Acapulco and Manzanillo.
The creative clatter of Oaxaca's marketplace.
It's the gleam of Taxco's treasured silver.
The spell of ancient Mayan ruins. It's more than a land of
shining sun. It's a vacation of dazzling and varied adventures...
with a welcome that will warm your heart.
Come to Mexico. The world's most glittering vacations are here...
at prices to start you packing now.

MEXICO
THE Amigo COUNTRY

Secretaria de Turismo • Consejo Nacional de Turismo

See your ASTA Travel Agent

MEXICO
The Amigo Country

Mexican Government Tourism Office
9701 Wilshire Boulevard–Suite 1201
Beverly Hills, CA 90212

Please send me your newest
brochure "Mexico. The Amigo Country"

Name _____

Address _____

City _____

State _____ Zip _____

(Please print) V-10/81

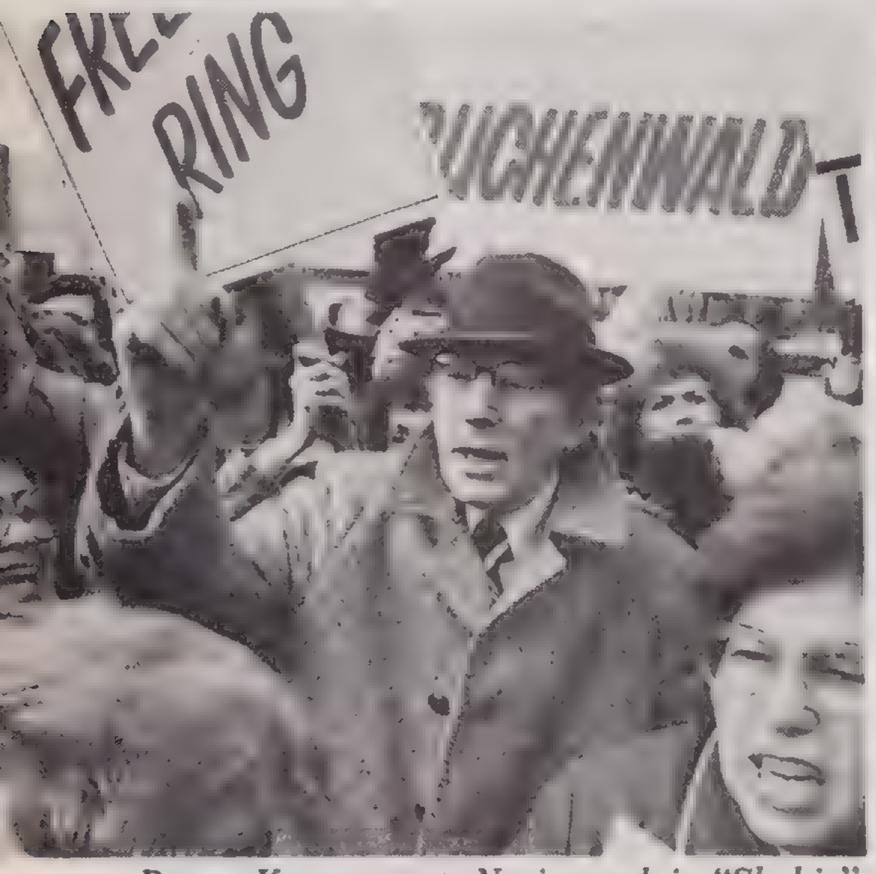
WHAT'S NEWS, WHAT'S COMING

remember what they said. 'Nazis? Storm troopers? Just hoodlums in the streets . . . petty criminals. Don't pay attention. Go home, they said. Close the door . . . Don't look. *Nothing will happen!*'" All knew what happened: Buchenwald, Auschwitz, Dachau, Ravensbrück, Mauthausen.

In the new two-hour film, CBS's *Skokie*, a scrupulous rendition of real events in 1977–78 that divided Americans across the country, Danny Kaye is Max Feldman, the businessman who dares to speak up. He is a survivor, he has seen the unimaginable, he is faced with seeing the swastika again. Watching his face—ashen, sickened, furious, and, sometimes, pleading—it is hard to remember the Danny Kaye who is a great comedian, so remarkable is his portrayal of Feldman, an average man.

Many of the extras used in the filming of *Skokie* were people involved in the struggle to deny permission to the neo-Fascists to parade in a community with an unusually high number of concentration-camp survivors. In some scenes, their faces are terrible to behold as they begin to realize they are not going to be able to prevent members of the Nationalist Socialist Party of America, who devoutly believe in Hitler's policies, from flaunting themselves in Skokie. "Where are the police?" one woman cries out in the synagogue. "The police are going to let the Nazis march? In this America?"

The battle became a hugely bitter, complicated, desperate struggle that divided many Americans: Were the numbers of this loathsome party entitled to free speech under the First Amendment and were their rights being violated when an injunction barred them from staging their parade? Yes, said lawyers of the American Civil Liberties Union, who defended the Nazis, and lost many supporters because of it.



Danny Kaye protests Nazi march in "Skokie": a movie-for-TV that speaks to our consciences

Watching *Skokie* at a preview, remembering the petitions many of us signed against the American Nazis' actions, I was particularly moved by the performance of the actors playing the Jewish ACLU lawyers who felt compelled to defend them. "Defending your enemy is the only way to protect a free society against its enemies," says one lawyer whose grandparents, aunts, uncles, and cousins were gassed at Auschwitz. But Max Feldman, forced once more to confront what, for so long, he has required himself to "forget," does not care about the fancy refinements of the law. And his teenage daughter, who knows so little, is baffled, then angered, by his obsession with stopping the swastika from being seen again. Particularly impressive, too, is Kim Hunter, as Max's wife, a woman who cannot bear the pain and the memories Skokie's crisis inflicts.

The American Nazis did not march in Skokie, after all, but their right to do so was defended by the courts after a long legal battle. Eli Wallach as a city attorney, Carl Reiner as an Anti-Defamation League spokesman, and John Rubinstein as the Jewish ACLU lawyer who believes free speech cannot be selectively bestowed are exceptionally good.

MORE TV:

Anthony Hopkins creates a volcanic Othello in the first of PBS's glistening new season of The Shakespeare Plays. To watch Hopkins transform the gentle-voiced Moor who woos Desdemona with a tender honor into a ravaged, weeping man eaten alive by his jealousy is to be mesmerized by a master at the top of his form. Oct. 12; PBS.—D.M.

The cheeky glamour of Christie's New York sales room: here, the exhibition for the Prescott sale of eighteenth-century furniture

collecting

BY JUDITH GOLDMAN

Behind the golden door: auction house style and substance

Sotheby Parke Bernet and Christie's are the Macy's and Gimbels of art and antiques. These two auction houses in New York City set the prices, establish the markets, and make money. SPB's 1980-81 North American sales netted about three hundred million dollars. Christie's, after only four years in New York, netted one hundred thirty million. Both big businesses, Sotheby's and Christie's compete for the same objects and audience. But their styles are vastly different; and, when it comes to selling art and antiques, style counts.

Housed in the Delmonico Hotel, next door to the posh night spot, Regine's, Christie's offices consist of narrow corridors, tiny culs-de-sac, red carpets that conjure up Atlantic City's casinos, and a sales room that brings on claustrophobia. Still, Christie's has a cheeky glamour. Clients en route from Paris via Rio congregate around the information desk where clerks (whose ranks occasionally include a real princess) clad in silks and pearls crisply answer their questions.

Christie's experts appear to have more fun than Sotheby's, and act as if they do not need to work. As it happens, the staff includes a genuine Hapsburg, the first Mrs. Henry Ford II, a number of second sons of titled Englishmen. What's more, Joe Floyd, chairman of the board in London, is the godfather of the new Princess of Wales. Basically British, Christie's feels prosperous and colonial.

In comparison, the atmosphere at SPB's vault-like Madison Avenue quarters and recently renovated York Avenue galleries is less frivolous. Sotheby's experts work at a frenetic pitch. They care more about winning than about how you play the game. They lunch less.

Far more aggressive, SPB is in a state of continual expansion. They not only sell fine art and antiques, they create market trends. Coining the phrase "Victorian International" several years ago, they promoted a taste for overdecorated nineteenth-century Louis-style commodes. Last April, in an attempt to capture the youth market, SPB held a special preview for young book, coin, and stamp collectors—ages eight to twelve.

SPB's larger volume means more options for collectors; Christie's casual approach can mean easier access to experts. But, finally, it is content that distinguishes an auction house far more than style. Christie's, for example, sells better contemporary paintings because their expert, former dealer Martha Baer, has the confidence of modern picture collectors. On the other hand, the Americana sales put together by SPB expert William Stahl are unsurpassed. When it comes to English furniture, Christie's has the advantage. And so it goes.

Ambience and style may entice us into one or another auction house; but, in the end, an auction house is judged by its experts and by the quality of goods it puts on the block.

MORE COLLECTING:

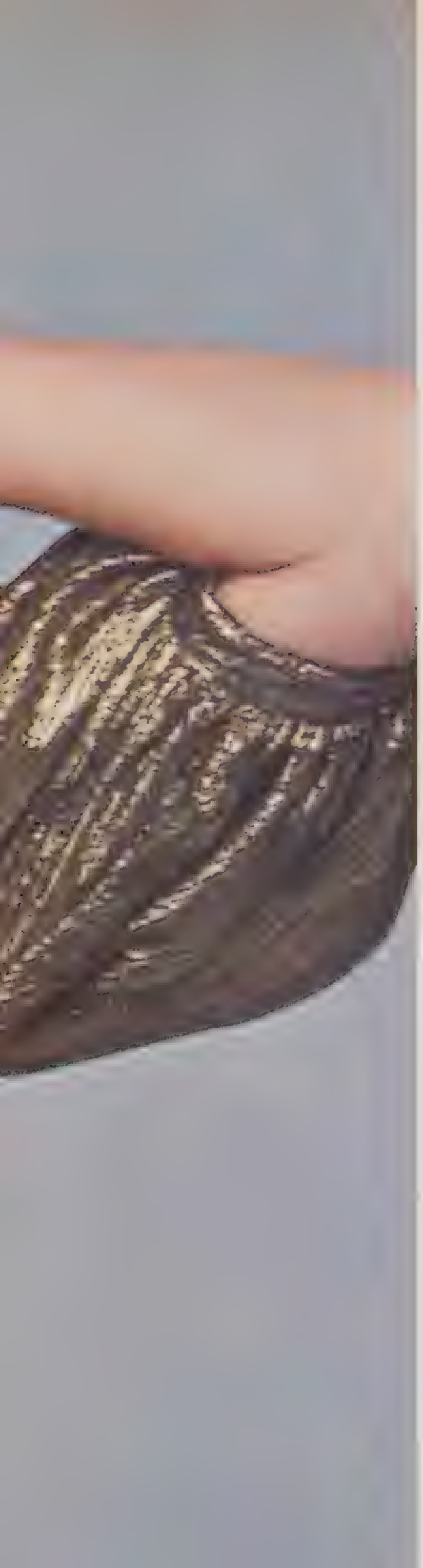
On October 17, Christie's New York sells fine English furniture including a black-lacquered, gilded eighteenth-century bureau that once belonged to, among others, Queen Mary, the Duke of Windsor, and Merle Oberon. On October 2 and 3, SPB's York Avenue galleries sells the Leslie and Fan Fox Samuels collection of English furniture and ceramics.

Collection Concepts

from Monet

A collection of gem stone color jewelry. From $25 to $200. At fine stores.

© Monet



Albert Nipon®

BY NIGHT

Mind Health
Discoveries and Ideas

By Suzanne Fields

Sun—the cheer effect... outsmarting time traps... couples and life-change

MARRIAGE QUAKES: THE STRESS SCALE

We've all heard of the couple who began renovating their house and then started divorce proceedings before the paint was dry, or of the seemingly perfect marriage that collapsed when the last child left home. The connection between stressful change and marital problems may seem obvious, as ordinary life crises seem to make us vulnerable to illness; now, researchers have devised a system to measure how changes affect marital harmony. H. Waldo Bird, M.D., director of The Family Psychicenter, Inc. in St. Louis, writing in *Hospital & Community Psychiatry,* described how the researchers modified the pioneering Holmes-Rahe point system for measuring stressful life events (this system assigns points to certain crises, and the totals, it was found, correlated with the onslaught of illness). Two test groups of couples, the first having been referred for marriage therapy and the other not, were asked to list life events and rate the stress these events caused: incidents as trivial as changing work hours or getting a parking ticket, as profound as a birth or death in the family, as divisive as one of two smoking spouses giving up cigarettes. Results showed a significant relationship between stress and discord: the more stress, the more problems in the marriage. Understanding these life events, Dr. Bird writes, can play "a meaningful role" in steadying a shaky marriage.

THE ART OF LIVING HAPPILY EVER AFTER—ONE SECRET

If you want to look forward to a creative and mellow old age, now's the time to make sure you are the person you want to be. New research suggests that we only become selfish and lethargic "old crocks" if we succumb to the stereotypes "programmed by social expectations." According to K. Warner Schaie, Ph.D., of the University of Southern California, writing in the *American Journal of Orthopsychiatry,* you're capable of growth beyond the middle years, but that growth is likely to be an extension of what you already are and not a totally new, other you. "Old crocks" are often cautious people who, early on, quit taking risks so as not to chance failing, who believed the prejudices of a society frightened by aging. Dr. Schaie writes that it's necessary to abandon stereotypes, to practice now to be the way you want to be later—neither afraid of the unfamiliar nor shy of seeking a challenge. Most of us are at our best and brightest in our middle years; and, if we are determined, we can always be open and creative.

LET THE LIGHT SHINE IN

If you think of yourself as a summer bloomer who wilts in the winter, researchers at the National Institute of Mental Health may soon be able to tell you why. "Just as we've shown that man has a daily clock, influenced by light and dark, day and night, it's conceivable that we have annual clocks," says Norman E. Rosenthal, M.D., psychiatric researcher with the biological psychiatry branch of NIMH. Dr. Rosenthal is directing the study of people who can chart a pattern of seasonal mood changes; for example, summer highs with winter lows. Such patterns seem to have something to do with the changing seasonal duration of daylight and its effect on melatonin, a mood-influencing hormone. In the study, a winter's day was artificially lengthened by exposure to bright light. Treated with the "light regime," one subject, a sixty-three-year-old man, escaped an emotionally ravaging winter for the first time in years. A woman in another study discovered that, when she moved south, her wintry depressions were shorter, milder, and arrived later in the year. It may be that your February sun break is as much treatment as treat.

BEING TRUE TO YOUR SELVES

"To thine own self be true" is an enduring and unifying concept of self first set out by Plato nearly twenty-five centuries ago. Even today, psychotherapy is sometimes held out as a way to find the "true self"; but this may be a futile search, argues Mardi Horowitz, M.D., professor of psychiatry at the University of California at San Francisco and director of the Center for the Study of Neuroses at the Langley Porter Institute. We all have not one but many selves. What's important, Dr. Horowitz believes, is to know all our selves. In a healthy person these many selves are held in check by a strong ego, a firm but friendly traffic cop that Dr. Horowitz calls a "supraordinate self-organization."

But great stress or trauma, such as the death of a parent or the sudden loss of a spouse, can activate primitive emotions attached to a less-mature self who can put the traffic cop out of action. When this happens, a less-competent self takes over and the stronger selves drop from consciousness. What emerges, says Dr. Horowitz, may be a self-concept of a dependent child or of a hostile, destructive adult. Symptoms include rage, panic, apathy, remoteness, hypochondria, and withdrawal.

"While in this state," says Dr. Horowitz, "a person thinks and acts as if that were the only self he has." Now it may be time to consult a therapist: to learn to confront and compare conflicting views of yourself; to draw out the stronger, submerged good selves and revive that ego-in-charge.

TIME TRAPS: KNOW WHEN TO QUIT

A good poker player "knows when to hold 'em, knows when to fold 'em," and psychologists call this knowing how to recognize a psychological trap. Bidding at an auction, even waiting for a taxi can set up similar traps. Among the most treacherous of these is what Jeffrey Z. Rubin, Ph.D., professor of psychology at Tufts University, calls "traps in the passage of time." A woman places an important telephone call; how long does she stay on "hold"? She can hang up and try again; but, if she does, she loses the time already invested.

The consequences of falling into these traps can be merely a loss of face or a costly expenditure, as when we stay too long in a sterile relationship, a dead-end job, or even in therapy that yields scant results.

Experiments conducted by Dr. Rubin and researchers at Tufts found that we're often "seduced unawares" into the initial investment of time and then invest still more time to recoup the first investment.

The best precaution, writes Dr. Rubin and his colleagues in the *Journal of Conflict Resolution,* is to be aware of the potential costs and of how easy it is to fall into such traps, and to "grasp the possibility that a truly tough and worthy competitor knows not only how to fight but also when to quit."

Looks that go the extra mile.

WATER-PROOF

Foundation, blush, mascara.

Active protection make-up.

MAX FACTOR

Don't you love being a woman?

CONCORD®
COLLECTION

The thinnest watches in the world.
His: the classic Concord Delirium, 1.98 mm thin.
Hers: the new Concord Delirium La Scala. The ultimate in thinness, the elegance of jewels.

Both 18 karat gold, electronic quartz and hand-crafted in Switzerland.

The beginning of a new experience in time.

For brochure send $1.50 to Concord, Dept. 18VO, 650 Fifth Ave., N.Y., N.Y. 10019.

les must de Cartier

les must de Cartier

must de Cartier

PARFUMS

Cartier

Paris

PROGRÈS.
Skin re-energized.

Your skin cells' metabolism is like a heartbeat. In peak condition it keeps your skin looking young and vibrant. But as skin ages this vital process slows down. Skin looks dull, lackluster.

PROGRÈS CREME DE LANCÔME re-energizes that heartbeat with an oxygen-rich environment that speeds cell renewal.

And then that renewed cell in this milieu makes skin transformed. Proof: skin. Velvety, supple, vibrant, young-looking.

Re-energize your skin with Progrès from head to toe:
- PROGRÈS EYE CREME
- PROGRÈS THROAT CREME
- PROGRÈS TEXTURIZING BODY LOTION

LANCÔME
PARIS

©COSMAIR INC 1981
From sensible to sensational

INTRODUCING THE
MOST ELEGANT CONTINENTAL
EVER FASHIONED.

1982 CONTINENTAL

LINCOLN-MERCURY DIVISION Ford

E
N
A

There are fashions in fragrance.
And then, there are certain fragrances beyond fashion.

Lauren, by Ralph Lauren.

How did Omega create a transparent watch? It's Magic.

It took more than sheer genius to create Omega's most enchanting quartz timepiece ...one you can see through.

Magique by Omega came right from the imagination.

Its time is displayed by golden hands almost mystically suspended in space.

Its surprising transparent dial is surrounded by impeccably finished 18K gold.

And its ultra-thin case is captured between sapphire crystals, making it our most brilliant and spellbinding work of art.

Meticulously crafted with our 134 years of Swiss watchmaking experience, *Magique* by Omega is just as its name implies—magic for all who look into it.

Bailey Banks & Biddle

World Renowned Jewelers Since 1832

Chestnut at 16th (215) 564-6200 • Philadelphia, PA 19102

Pittsburgh • Washington, D.C. • Chicago • Atlanta • Louisville • Milwaukee • Charlotte • Las Vegas

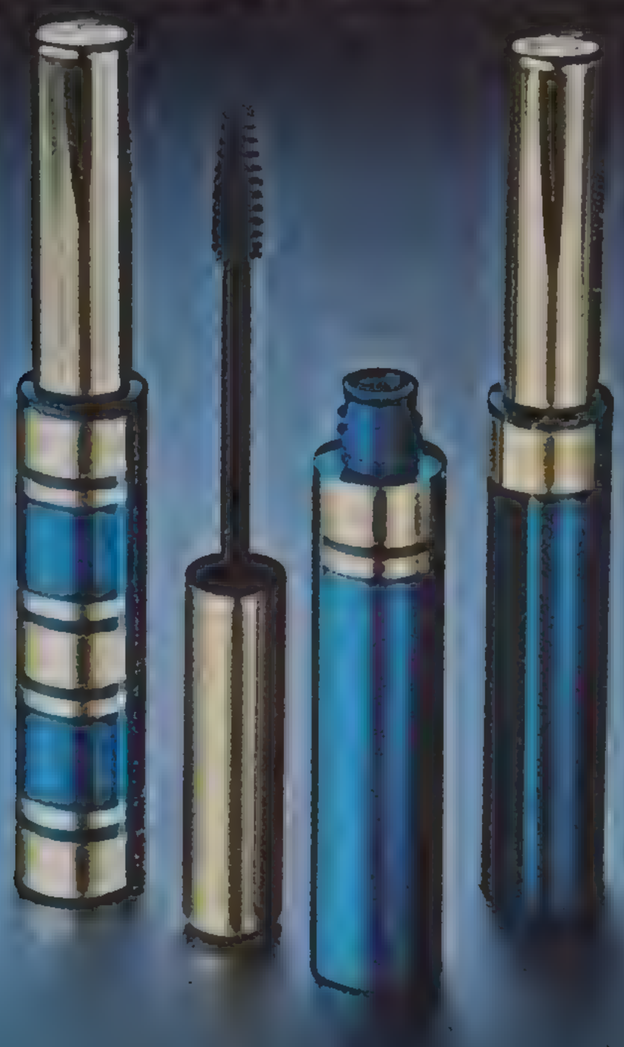
Ω
OMEGA

MASCARA CARE. THE INTELLIGENT WAY TO DISCOVER JUST HOW BIG AND BEAUTIFUL YOUR EYES CAN BE.

Nothing can make your eyes look bigger, deeper, bolder and sexier than long, lush, thick lashes. Yet nothing comes closer to your eyes than your mascara.

So Almay created Mascara Care™. It's more than mascara. It's mascara that's kind to your eyes. Dermatologist-tested and totally hypo-allergenic, which means it's been carefully screened for allergens, has to meet 11 tough criteria for safety and quality, and is 100% fragrance-free.

And Almay makes mascara for all your needs. Rich Lash for thickening, Long On Lashes for lengthening, and Waterproof for extra-long wear. All go on smoothly and evenly and stay on beautifully. And Rich Lash is especially safe for contact lens wearers.



So make up your mind. Why settle for mascara when you can have Mascara Care by Almay.

ALMAY
HYPO-ALLERGENIC

MAKE UP YOUR MIND BEFORE YOU MAKE UP YOUR FACE

©1981 A may inc

KAHLÚA®
& cream

"frrresh"

One of the most naturally delicious drinks imaginable: an ounce of Kahlúa, four ounces of cream, or milk, over ice. And, since you make it yourself, a taste as frrresh as can be. The Kahlúa recipe book tells all. Do send for it. Our treat. Maidstone Wine & Spirits Inc., P.O. Box 8925, Universal City, CA 91608.

© 1981 Kahlúa Imported Liqueur 53 Proof

MONEY

Keeping more of your salary

Tax-saving tips for a growing income threatened by "bracket creep"

BY GRETCHEN MORGENSON

Worrying about tax brackets for years was an issue only a few "fortunate" highly paid or wealthy individuals needed to bother with. The rest of us simply thought that the day we started making a six-figure income somewhere off in the distant future was the day we'd need to become tax-aware.

Even knowing what your tax rate is takes a bold honesty—like adding up how much you spend on restaurant meals in one month—and, as a result, most working women are surprised to learn how high their tax rates can be. You may argue that you don't want to know the percentage of your income that you pay to Uncle Sam, your state, and your locality. You don't want to know, but you do pay it.

Many more of us make enough income today to consider tax-free or tax-sheltered investments, thanks to the money menace called "tax bracket creep." "Creep" is what makes you feel poor and underprivileged when you're making more than you've ever made before. Poor, and making $40,000 a year, for example.

How does bracket creep work? Let's say in 1972 you had an income of $10,000. Because the actual inflation rate between 1972 and 1980 was 9 percent per year, to keep your salary even with inflation—just to buy the same life style you're used to—you would need to have made $19,860 in 1980. That's an increase of 98.6 percent. That's almost twice as much money, if you were lucky enough—and hard-working enough—to give inflation a run for its money, with nothing more to show for it.

Now for the rest of the story. Your increasing dollar income walks hand-in-hand with higher tax brackets. If your income was $10,000 in 1972 and $19,860 in 1980, your tax rate increased 33.3 percent over the eight-year period. In 1972, your tax bite on $10,000 was 7.5 percent; in 1980 on a $19,860 income, taxes removed 10 percent of your income. These increases take on even more dramatic proportions as you rise on the income scale.

It's arresting. Even though you make nearly twice as much money as you made eight years ago, because you have crept into a higher tax bracket, your purchasing power has declined steadily. The following chart, compiled by W. R. Grace & Co., shows the figures for four different earners whose incomes have risen.

This bracket-creep illustration should convince you that it's necessary—imperative—to consider the effect your tax bracket has on any investment you may be interested in. Some tips to remember:

● Unless your rent is modest, it may be advantageous to buy your living quarters. Because all interest on loans is deemed tax deductible, you can deduct interest paid on your mortage, which in the early years of the mortgage *can* be the full amount of your monthly payment. In this way you "save" a percentage of the payment equal to your tax bracket.

● Because interest on loans is tax deductible, it sometimes pays to borrow on other purchases. This doesn't mean you should go heavily into debt just because Uncle Sam helps you defray the cost of a loan; but if you're buying a big-ticket item—like a car—it could be wiser to borrow the money than to pay cash for it, if the interest you pay on the loan minus your tax saving is lower than dividends your money could earn (for example, in a money-market fund), minus income taxes.

● Short-term capital gains—like money made on a stock that you buy and sell at a profit within one year—are figured into your tax returns as unearned income along with dividends you've received, interest from a savings account, etc.; and these can be taxed away at bracket-creeping rates up to 50 percent. Unless total loss or severe devaluation threatens your investment, it is usually wise to take your profits as a long-term capital gain—wait to sell the stock for more than a year and a day after you purchased it—to reduce the rate of tax on this income. Taxes on long-term capital gains cannot exceed 20 percent.

● Knowing which tax bracket you're in and how you should figure "real" rates of return on tax-free vs. taxable investments becomes most important as your income grows. Whether a corporate bond paying 13 percent is a better buy than a tax-free municipal bond paying 7 percent depends on your tax bracket (as well as the relative merits of the two bonds). Run the numbers—or ask you broker to do it for you—before you invest. ▽

Your purchasing power loss

Pretax income in:		Purchasing power after taxes, inflation		
1972	1980	1972	1980	percentage decrease
$10,000	$19,860	$9,247	$8,998	–2.7%
$20,000	$39,720	$17,640	$16,862	–4.4%
$30,000	$59,580	$25,588	$23,708	–7.4%
$40,000	$79,440	$32,972	$29,948	–9.2%

Now, one dramatic cream can give you 24 hours of comprehensive care.

"Les Originelles" Fonction 24

Beneficial to all skin types, it works by day to provide surface smoothing, protection, moisture and a 100% vegetable oil that acts as a sunscreen. Plus, it helps makeup last longer than you'd dare expect.

At night, this light and luxurious cream works deep within skin to combat dryness, premature aging and less-than-intriguing little lines. Brings extra bloom and vitality to even dry and delicate complexions.

Fonction 24 – skincare expertise that works for you 24 hours a day.

Stendhal
PARIS
Superior skincare with a French accent.

ROBINSON'S

YVES SAINT LAURENT
FOURRURES

natural cross fox

NAN DUSKIN,
Philadelphia

THE CAROL AND IRWIN WARE FUR COLLECTION AT
Imagnin
CHICAGO NORTHBROOK

CARL HERRMANN,
Pittsburgh

A Perfume named 1000

So rare...
and available to so few...
each flacon is registered.

JEAN PATOU
PARIS

JONATHAN HITCHCOCK

Photography: Jeffrey Pedersen Hair - Makeup: Dan Velasco

A glitter of flowers...framed in black lacquered leaves... streaked with silver lightning. Ivory matte jersey with tiered layers of black chiffon. To set the night on fire.

Available at
ELEANOR KEESHAN LTD.
8625 Sunset Blvd., Los Angeles 90069 (213) 657-2443

Jonathan Hitchcock for Reuben Thomas, 498 Seventh Avenue, New York 10018

Lavish attention to detail is the mark of fine fashion and quality. That is why Vassarette designs robes and gowns with such exacting attention to drape and fit. The result: Comfortable nightwear that moves as beautifully as it looks. Look for the fine detailing on all Vassarette fashions.

Vassarette®

The detail to remember.™

Detail: an extravaganza of soft, chiffon-lined lace sets off the silky gleam of Satinessence® in this unusually flattering gown. Beautiful sleepwear—detailed by Vassarette.

Detail: the elegant drape of VelveSheen® —a lustrous panne velvet that's actually machine washable and dryable.

© Vassarette 1981

Vassarette® Bras.Girdles.Lingerie.Robes.Leisurewear Juniors
Vassarette Division of Munsingwear, Inc., 261 Madison Avenue, New York

LE MONOCHROMATIC

Direct from Paris

LE MONOCHROMATIC

A single sweep of colour to excite eyes, lips and fingertips

Nonstop from Paris. On time for fall Comes ***Le Monochromatic:*** *colour to create a new face. With a dramatic new focus L'Oréal calls The Elongated Eye Le Monochromatic Collection. In three moods: Mauved (as here), Gingered or Blushed. It's colour right off the runways of Paris*

PARIS L'ORÉAL® NEW YORK

THE NEW SPIRIT OF CHIC

The Linea Cara Collection by rausch®

A dimension of flowing motion is achieved in these sculptural forms. Skilled hands lay long individual strands of the Palmyra vine over a solid base. The natural finish imparts a light, casually elegant look to the design. Distributed by Baker Furniture, the Linea Cara Collection designed by Karl Rausch is available through many fine furniture and department stores. Our Baker Furniture collections may also be seen in the fourteen showrooms listed below, through your interior designer, furniture retailer or architect.

Baker
Knapp & Tubbs
A North American Philips Company

Showrooms in: Atlanta, Chicago, Cleveland, Dallas, Grand Rapids, High Point, Houston, Los Angeles, Miami, New York, Philadelphia, San Francisco, Troy and London

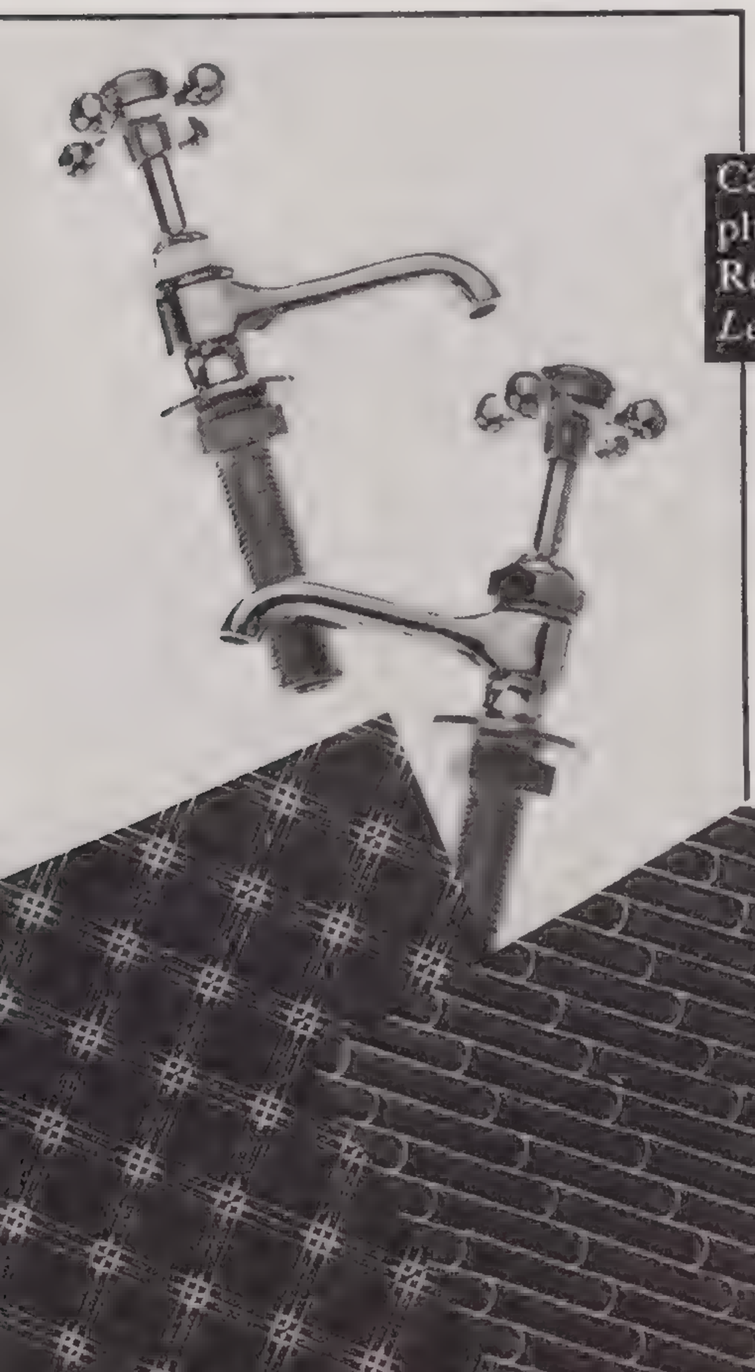
Living: Ideas and Trends

Soaking up the good life... noise-free rooms: embroider walls...one-switch kitchen

By Barbara Plumb

Luxurious bathtub, custom carved from one slab of Kasota stone and elevated for a bird's-eye view of Central Park, is just one attraction of the bathroom/dressing room above, part of a sumptuous bedroom designed by Robert Bray and Michael Schaible. The mirrored dividing wall rises only six feet, eight inches high, leaving two feet open above (water closet and bidet are in a separate room). "There is more sense of space when you see the ceiling continuing," Bray explains. "We wanted to create a different kind of atmosphere, lighter and airier." A grill beside the window, which has motorized blinds, warms the stone tub.

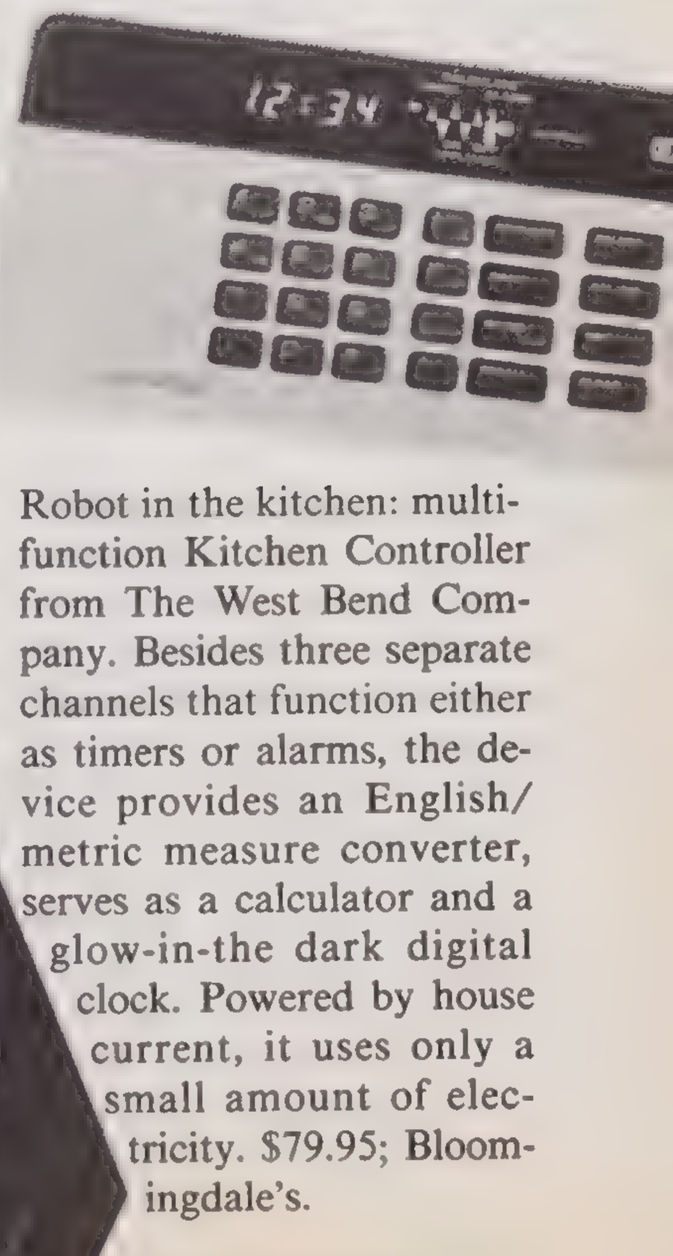
American Antiques—Going by the Book For those who can't get enough of American antiques—*American Furniture: 1620 to the Present*, a new book by Jonathan L. Fairbanks, curator of American decorative arts and sculpture at the Museum of Fine Arts, Boston, and Elizabeth Bidwell Bates (Richard Marek Publishers), spans the entire history of American furniture, through the twentieth century, including Pennsylvania Dutch and Shaker pieces. Pictured *above*, 1830 "napping couch," Boston.



Careful reproductions and adaptations of period hardware, plumbing, lighting fixtures are hard-to-find specialities of The Renovator's Supply, 28 Bridge Street, Millers Falls MA 01349. *Left:* Brass Victorian faucet replicas; $42.50 pair, postpaid.

TO SEE, FEEL, BUT NOT HEAR:

For a soft silencer, cover walls with quilted embroideries designed by Sylvia Spellos for Apogee Fabrics and Furniture, Inc., NYC. The wadding back gives the embroideries a third dimension, makes installation easy and eliminates the need for foam padding. Thirty-two small-scale designs on a choice of fifty-four fabrics can be custom-made in any of 165 yarns, including real silver and gold, copper, gunmetal. From left, *below:* "Lucca," "Lyric," "Palm Leaf," and "Hollyhock."



Robot in the kitchen: multifunction Kitchen Controller from The West Bend Company. Besides three separate channels that function either as timers or alarms, the device provides an English/metric measure converter, serves as a calculator and a glow-in-the dark digital clock. Powered by house current, it uses only a small amount of electricity. $79.95; Bloomingdale's.

ANNE KLEIN. PURE AND SIMPLE.

FOR MICHAEL FORREST.

From fabulous funnel collar on down,
Anne Klein has a big, beautiful way with
luxurious Canada Majestic Mink.
Crafted by Michael Forrest as only he can.
Michael Forrest Inc. 333 7th Ave., N.Y.C.

CANADA Majestic MINK

NEW YORK • CHICAGO • BAL HARBOUR • PALM BEACH • THE FALLS MIAMI • ONTARIO
PARIS • NICE • MONTE CARLO • GENEVA

Talking about... Art

Bronzes by a new-breed classicist…artworks you listen to…treasures from the "back room"

By Barbara Rose

The sudden interest in bronze on the part of many American sculptors in the past few years is no news to Los Angeles-based Robert Graham. Graham, like his contemporary, L.A. painter Ron Davis, shows his work in New York City but scrupulously avoids "the scene." During the time when sculptors veered off in zany anti-historical post-minimal directions, Graham perfected a style of bronze casting that has nothing novel about it except its enduring quality and the shocking fact that anybody living today could have the technical mastery Graham has acquired.

Last month, Martin Friedman of the Walker Art Center in Minneapolis inaugurated a restrospective—*Robert Graham: Statues*—that is on view until November 8 and designed to travel, too. Like Morandi and Balthus, Graham is a contemporary classicist who simplifies and edits what he observes; he infuses his generalized forms with a highly personal quality, a subjectivity that belies the seemingly objective subjects.

Graham began his career as a modeler of miniature tableaux of L.A. life. There was, however, a certain perversity in their tiny figures in action that remains as implicit content in his present series of isolated standing nudes. They remind one of the strangeness, the suspended animation, the peculiar perverse metaphysics of Balthus.

There is something about the perfection of these nude bodies, and their lack of expression, that strikes a chord of existential isolation as well as suggesting the climate of narcissism that produces such bodies. Their scale, too, is odd. No longer miniatures, Graham's current nudes are still less than half life-size. Often they stand on pedestals, exaggerating their distance from real life. (Example, *above left:* "Torso II," 1976-77.) By accentuating all that modernist sculpture has rejected—permanence, the estrangement from the viewer created by the pedestal, the human figure—Robert Graham has done what few contemporary artists can do. He has made an authentic personal statement.

ART FOR THE EARS

The origins of abstract art are closely tied to music, which for centuries was considered the only fully abstract art. Many modern artists related color and rhythm to musical equivalents. For Kandinsky, the rapport between the eye and the ear was an absolute correspondence. Now, the Neuberger Museum in Purchase, New York, has assembled the works of a variety of European and American artists who use sound as their material. The fruit of experiments by the Dadaists and Futurists, contemporary sound art runs the gamut from musical compositions for unlikely instruments, like Max Neuhaus' "Radio Net," documented in the show, to constructions like Bernhard Leitner's "Cross Space," a system of moving sound, which creates the spatial effect of an invisible tunnel, gate, or room, an architecture experienced through the ears rather than the eyes.

In many ways, sound art is what is left of the art-and-technology movement of the 'sixties that began when Billy Klüver wired a Rauschenberg sculpture for sound. The show, curated by Suzanne Delehanty, rounds up of one of the original avant-garde concepts, gives a chance to see (hear?) if it still has life.

ROBERT ELKON, who is celebrating the twentieth anniversary of his gallery in New York City, is one of the few art dealers who can afford to look back. The group show he has put together—on view from September 26 to November 4—reveals the diversity of his taste as well as its continuity. The exhibitions in Elkon's gallery frequently have been challenging, but the keenest action often has been in his back room. There, for those he knew shared his interest, Robert Elkon would reveal with obvious relish the connoisseur's pictures he loved to talk about. Hidden behind the draperies, there could be the rare Franz Kline, the early Sam Francis, the Jackson Pollock that had never been exhibited. A selection of these masterpieces that passed through Elkon's hands are also on view, and they make his anniversary show a treat as well as a memoir. *Right:* Dubuffet's 1948 oil "Sourire (Tête Hilare II)" from the Elkon show.

EEVA-INKER

"Try Jhirmack's® new Instant Conditioners."

"I think they're sensational.

The professionals at Jhirmack wanted to make an Instant Conditioner just right for your hair.

That's why they introduced new E.F.A. for dry hair, and new Geláve for normal to oily hair.

Just look. My hair feels so clean, full of body. Never looked shinier, never felt healthier, never performed better!

That's Jhirmack's secret. Every shampoo, every special conditioner, and now each new Instant Conditioner is professionally formulated to meet your hair's special needs. No wonder they call Jhirmack 'The Trade Secret For Beautiful Hair.'

Try my newest secret...Jhirmack's new Instant Conditioners."

Jhirmack®
Trade secret
for beautiful hair.

Jhirmack and Geláve are registered trademarks of Jhirmack Enterprises, Inc. Distributed by International Playtex, Inc.

© 1981 Avon Products, Inc. N.Y. N.Y.

Let the mystery of Toccara touch you.

Introducing

TOCCARA

The world's first renewable fragrance from Avon.
Hours after you apply it,
release Toccara's mystery again.
Just by your touch.

The Crown Jewel of England.

100% Grain Neutral Spirits.

Between Us

Women who win votes... earn big dollars...feel good about housework

By Lorraine Davis

GET IN THE RACE

"The stakes are too high for government to be a spectator sport," said former Congresswoman Barbara Jordan, addressing the Harvard University Commencement in 1977. Women today, amazed and angered by actions of the present Administration, look to women candidates to represent us more equitably. We can't afford to remain "spectators" but must get ourselves into the political ballgame.

Some forty-nine women's and political groups have formed a coalition, led by the National Women's Political Caucus in Washington, to lobby Congress on women's economic issues; and, on October 19-20, the Women's Campaign Fund (1725 I St., N.W., Washington DC 20006; 202/296-5346) will sponsor a forum and workshops for women candidates at the Mayflower Hotel in Washington, DC. Out in Michigan, members of a feminist political action committee have pledged to contribute $50 a month or sixty hours of work per year or a combination of work and cash—a system that other states well might copy. (Michigan Women's Campaign Fund, 975 East Jefferson, Detroit MI 48207.)

Not every woman candidate can, like Susan McLane in New Hampshire, ask a twin sister to ride for her in parades; but women running for office have called on mothers, daughters, sisters, and women friends to provide backup at home while they are campaigning. The struggles of the 10 percent of our current elected officials who are women are detailed in *In the Running: The New Woman Candidate* by Ruth B. Mandel (Tichnor & Fields). One male Californian is supposed to have attacked his female opponent by saying: "You can either elect a beautiful, young, attractive, energetic woman or you can elect a sixty-year-old balding man." . . .

Names, addresses, and attitudes of women in federal, state, county, and municipal offices in all fifty states are archived at Center for the American Woman and Politics, Eagleton Institute of Politics, Rutgers Univ., New Brunswick NJ 08901 (201) 932-9384. If you can't run for office this year, support a woman who does.

$FORTY-MILLION BABY

"She brought to bear a certain intangible—aggressiveness and persistence," said Stephen Ifshin, president of N. Peter Burton & Co., of his partner in the sale for $40 million of the Ford Building in New York City to a pair of real-estate investors. Ellen Israel, at twenty-three a veteran of only one year in this largely male business, initiated the transaction with Ford Motor Co. because she "knew they needed money." The $500,000 commission will be shared, but the resultant publicity has made it easier for Ms. Israel to embark on even bigger deals for even bigger bucks. She agrees that persistence is the prime characteristic needed in real-estate brokerage, plus "learning to love rejection; if you're sensitive, you'll never make it."

Ellen got into real-estate trading at the suggestion of her father, after a degree in politics from Ithaca College and studies at the George Washington University Graduate School of International Relations, in the Russian specialty program. She found "spy school" not for her; but the training may have been pertinent, since deals of this sort are handled with a high degree of secretiveness.

YOUR WORTH TO WORLD

Time, our mothers taught us, is money; and money, we've learned from Libbers, is power. To help you decide on the real profit of a paid job, a fair division of household labor among your family, or the amount of life insurance you should carry: "The Dollar Value of Household Work," a booklet prepared by William H. Gauger and Kathryn E. Walker. (Information Bulletin 60, $1; Cornell University Media Services Distribution Center, 7 Research Park, Ithaca NY 14850.)

"ON THE STREET OF DREAMS." . .

A house built in the odd architecture of dreams opens October 1 in NYC with a film documenting its creation. Inspired by the fantasies and memories of six women poets, the life-size two-story "Dreamed Dwelling" designed by sculptor Wopo Holup has an attic for Thulani Davis, a kitchen sink filled with clams for Laureen Mar, a shadowy closet with a trunk for Bonnie Daniels, pagoda-printed curtains in a collaged room for Jessica Hagedorn, dirt piles in the basement for Sharon Olds, and stairs leading to a back porch for Ntozake Shange. Until November 5 at Women's Interart Center, Inc., 549 West 52 St., NYC 10019 (212) 246-1050.

OCTOBER DATELINES. . .

October 10-12, National NOW Conference: at Shoreham Hotel in Washington, DC. Info: Vicki Ferguson, National NOW Action Center, 425 13th St., N.W., Washington DC 20004 (202) 347-2279.

October 14-21, The ERA in America: segment of National Public Radio's documentary series *Horizons* with lively political history told in the voices of participants starting with Alice Paul, who founded National Woman's Party in 1916. Check local NPR station for time.

October 14-January 13, A View of Careers in the '80s: six Wednesday-evening discussions of employment prospects for women with guest experts; WATCH Program, NYU School of Continuing Education, 11 West 42 St., NYC 10036 (212) 790-1330.

October 17-19, Women and Power: conference at New Hampshire's Wentworth-by-the-Sea, for professional women, with speakers including Elizabeth Janeway, who wrote *Powers of the Weak* (Alfred A. Knopf). Register: Roundtable Conferences, Four Linden Square, Wellesley MA 02181 (617) 235-5320.

October 26-30, Women in Business Week: third biennial conference sponsored by Women Business Owners of New York, with awards luncheon, seminars, workshops. WBONY, c/o Piper, 225 W. 34 St. NYC 10010.

October 28, Career Crossroads: What Next?: workshop sponsored by Clairol and Women Business Owners of New York with NY City Council prexy Carol Bellamy as moderator. Reservations: New York Workshop, The Clairol Loving Care Scholarship Program, 345 Park Ave., NYC 10154 (212) 546-3511.

October 28, Contact—A Conference for Women in Business: Marilyn Machlowitz, Ph.D., author of *Workaholics* (Addison-Wesley), among speakers at Annual Women's Institute of the YWCA of the City of New York, 610 Lexington Ave., NYC 10022 (212) 755-2700.

October 30-31: Get Paid What You're Worth: Women's Career Convention at the Hyatt Regency in Minneapolis: exhibit area, workshops, opportunities. Details: Leigh Communications, 676 St. Clair, Chicago IL 60611 (312) 951-7600.

October 31, NOW-NY Midlife and Older Women's Conference: A Time for Changes and Choices. NOW-NY, 84 Fifth Ave., NYC 10011 (212) 989-7230.

NEW YORK 635 Madison Ave. **BEVERLY HILLS** 457 North Rodeo Dr.

When
your
own
initials
are
enough™

BOTTEGA VENETA

VENEZIA Calle Vallaresso **PARIS** 48 Av Victor Hugo **NEIMAN MARCUS** All stores

FIRMER SKIN BY RETURN MAIL.

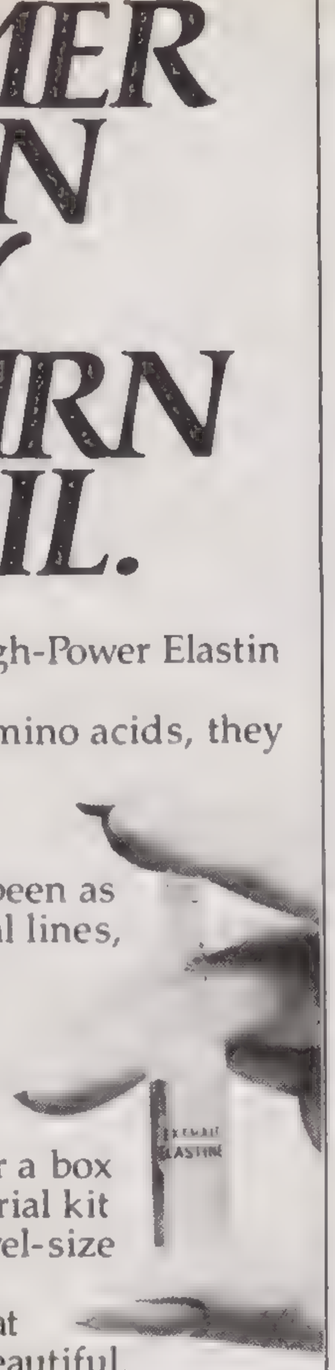
We'll send you High-Power Elastin Ampules.

With 99% active amino acids, they have 10 times the potency of lesser American elastins.

Nothing has ever been as effective against facial lines, loose throat skin, or bagging under the eyes as this revolutionary French compound.

Send us $29.00, for a box of 10. Or $9.90 for a trial kit (includes 6 other travel-size anti-aging formulas).

We'll show you that return mail can be beautiful.



High-Power Elastin Ampules. Exclusively From REVIVA

Send check to Reviva Labs, Inc., V.
705 Hopkins Road, Haddonfield, N.J. 08033

Hopelessly romantic.

Express your romantic and individual nature in a sterling silver Art Nouveau pin. Capturing the spirit of late 19th century romanticism, it can be worn as a pin or pendant. 1½" diameter. From Israel. Your satisfaction guaranteed, underwritten through our Lloyd's of London correspondents. Just $35 (including postage), from Willoughby & Taylor Ltd., 4R0025, 2912 Iron Ridge Road, Dallas, Texas 75247. Cheque, money order or all major charge cards.

☐ YES! Please send me complete catalogue of international treasures, free with my order. ($1.00 separately.)

Willoughby & Taylor Ltd.
International Merchants

Call Toll-free (800) 323-1718 for charge orders. In Illinois (800) 942-8881. Ask for Operator 102.

Tuning up: your car's best defense against winter

Tune in . . . to your car's special needs: how to test tire treads, look for trouble spots

BY LILLIAN BORGESON

"Every mile is two in winter," said the poet George Herbert, and he was right. Winter covers the roadways with slick, slippery barriers that increase driving hazards and interfere with easy mobility. The best way to deal with them is to be ready for them well in advance.

Tuning up. An October tune-up tailored to cold-weather driving is sensible insurance against winter worries. Use these points as a checklist:

- Check front-end alignment; poorly aligned wheels can make it tough to steer accurately on slick surfaces. You suspect alignment is out of whack if tire wear looks uneven, with more wear at one edge, or if the car pulls to left or right when you're driving.
- Have your battery's charge level tested, its connections examined and cleaned. If your mechanic thinks it won't last through the winter, the time to replace it is now.
- You need a lot more room to stop on slick roads than dry ones, so the efficiency of your brakes is more important now than ever. Be sure they're in top condition, and have them adjusted or relined if necessary.
- Be certain that your heater and windshield defroster are working well, and have your mechanic check the exhaust system for leaks. If your windshield wipers are even a shade less than perfect, replace them now.
- Have fluids checked for level and type: transmission, differential and power-operated units, cooling, antifreeze. If you don't use a multi-viscosity oil, change now to the winter-weight type. Be sure windshield-washer reservoirs are full of a nonfreezing solution.

Where the traction is. Generally speaking, radial tires give your car a good grip on slippery roads; and if you live in a mild-winter area with infrequent snow, such "regular" tires will be all you need as long as they still have plenty of tread. The classic way to check tread depth is by slipping a Lincoln penny into a tread groove; if the top of Lincoln's head shows above the top of the tread, the tire is too smooth for safety.

If you drive in hard-winter areas, on the other hand, regular tires probably won't be enough. You'll need the additional traction you get by adding or substituting heavier-duty tires, especially on the driving wheels (the rear wheels in most cars, the front wheels in front-wheel-drive cars). Here's how the National Safety Council rates the traction efficiency of the various heavy-duty alternatives:

Snow tires have wide tread and a deep, open, "aggressive" design. On "glare ice" (ice that's especially slippery because it's in the process of freezing or thawing) they give 28 percent more traction than regular tires; on loosely packed snow they're 51 percent better than plain tires. Like all tires, though, they're a compromise: when you run them on dry roads or on wet, rainy roads, you have to keep speeds down in order to prevent excessive heat build-up and blowouts or skids.

Like all tires, snow tires are only as good as their tread . . . so if you're planning to reuse snow tires that have been stored since last winter, check the tread by using the *flip* side of a Lincoln penny; if you can see the top of the Lincoln Memorial, the tread isn't deep enough to improve on the grip you'd get with a brand-new regular tire.

Studded snow tires come with mean-looking tungsten-carbide studs that bite into slippery ice. They provide about 200 percent more traction than regular tires, but they do have one big disadvantage. They tend to chew up road surfaces and are therefore prohibited in many parts of the country, including (wouldn't you know it) states like Wisconsin and Minnesota that have really tough winters; so check the laws where you drive.

Tire chains are heavy to wrestle with, a pain to put on and remove (though practice and the manufacturer's directions will certainly help), and *must* be removed when they're not needed because they can do big damage to tires on dry pavement. They're a temporary measure for really tough going, and in tough going they're unbeatable. Compared to regular tires, they give 630 percent more traction on glare ice, 313 percent more on loose snow, and they also make a substantial improvement in stopping efficiency. Even if you equip your car with snow tires, it makes sense to have a set of chains in your trunk.

Bringing up the rear. As a final step, stash these additional items in your trunk for winter-time emergencies: a scrap of carpet or a bucket or sack of rock salt or sand (to use under the driving wheels if you get stuck in the snow); a shovel; battery booster cables; a tow chain; a flashlight with fresh batteries.

Either that, or arise and move to the Sun Belt. You'd have nothing to lose but your chains. ▽

DANSKIN. NOT JUST FOR DANCING.

© 1981, Danskin Inc. DANSKIN and ♟ are registered trademarks

THE SUN ALSO RISES ON A BEAUTIFUL VIEW OF YOU IN YOUR DANSKIN® TIGHTS. DOZENS OF SCENIC SHADES TAKE YOU THROUGH EVERY DAY IN LIVING COLOR. MIX THEM, MATCH THEM WITH EVERYTHING YOU OWN. YOU'RE A WONDERFUL SIGHT TO SEE IN DANSKIN TIGHTS. AT THE FINEST STORES ON EARTH.

DANSKIN®

Beauty Q & A

Preventing stretch marks... best ways to wear gold makeup... for black women: covering grey...

Q I had a baby a few months ago and the stretch marks on the sides of my stomach and lower abdomen haven't disappeared. Is there any way to "erase" them? How can I avoid getting more?

A "Pregnancy is the most common cause of stretch marks," says dermatologist Vera H. Price, M.D., associate clinical professor of dermatology at the University of California, San Francisco, "but gaining then losing large amounts of weight can also contribute to the appearance of stretch marks. And since there is really no cure or technique to minimize them, the focus should be on prevention.

"Stretch marks, which are commonly found in the lower abdominal area, begin as streaky reddish-blue lines and gradually fade to white in a year or so. If you have strong abdominal muscles to begin with and wear a comfortable pregnancy panty girdle with light support, you can minimize stretch marks—or avoid getting them. But if your muscle tone and posture are weak and your back and abdominal muscles not supported properly, there's a good chance you'll get stretch marks; once you do, they're permanent.

"Some people use creams and cocoa butter on their tummies when they're pregnant. It may feel nice, but there's no evidence this helps minimize stretch marks.

"To help prevent stretch marks, the best thing to do is abdominal exercises that strengthen those muscles and keep your body toned. One spot toner to try: Sit on the floor, legs straight in front, supporting yourself with a hand on either side. Lift legs six to twelve inches off the ground. Do scissor kicks, alternating legs, then flutter kicks. When you get really good, let your hands go and keep kicking—great for the tummy muscles!"

Q I love the look of this fall's makeups—especially all the colors with gold or iridescence . . . but I'm having difficulty applying them. Could you advise?

A Because of the way gold and other burnished makeups reflect light, they can be hard to wear. Iridescent makeup looks best applied as a subtle "wash" of color—either alone or over regular makeup. Whether you use a powder or cream form, *lightly* apply it to the *smooth* areas of your skin—cheeks, browbones, temples, ear lobes.

"Avoid using shimmering makeup on skin that is wrinkled—on crepey eyelids, for example—as it tends to emphasize fine lines," says makeup artist Vincent Nasso. Also, if skin is oily, iridescent makeup will exaggerate the shine. If your skin is oily, blemished, or acne-scarred, other gilding alternatives: applying shimmer just along the top of the cheekbone or to your collarbone.

Another idea from Tyen for Christian Dior: Blending gold powder, with a brush, up into the brow and beyond it to the temple to give a "lift" to your entire face. "Dusting loose gold powder over your eyeshadow, or gold lip gloss over your regular lip color, is a fast way to turn any look into something more special," adds Nasso.

Before applying any iridescence, make sure your skin is well moisturized. If skin is dry, use creams rather than powders.

Q I am a black woman and, for the past year or so, my hair has been turning grey—especially around the hairline where I now have a grey "headband" of new growth. How can I cover up the grey? What if I want to go with it?

A Your problem is common among black women. Speed of hair growth is no different in black women than in other women, hair only *appears* to grow more slowly; because as black hair grows, it curls, so that the hair growing in at the roots is more obvious and can indeed produce a "headband effect."

We took your question to John Atchison, owner of the John Atchison Beauty Salon, NYC. "I suggest using temporary or semi-permanent rinses. In grey hair, the cortex has no color; if grey hair gets polluted or dirty, it yellows. A temporary rinse washes out with the next shampoo and must be reapplied, but it does help prevent yellowing.

"Semi-permanent rinses (lasting four to six weeks) are a better idea. They penetrate the cuticle layer but don't get absorbed into the cortex or inner fibers of the hair, as do permanent dyes.

"After you have colored your hair for a while and then want to let it go grey, the best way is to cut off all the colored hair—provided you have the bone structure to carry off the cut. If you don't want to do that, color your hair closer to the color of your natural shade, since in the salt-and-pepper phase much of your natural color is still growing in with the grey. Whatever you decide, haircolor should always be applied by a pro."

Atchison adds: "Women with thermally pressed or chemically straightened hair should use only gentle coloring." ▽

Christian Dior

MAQUILLAGE

TEINT DIOR Moisturizing Makeup

New interpretations of skin tones in 8 colour-perfected shades are formulated in a moisturizing makeup, effortlessly light and natural looking under any light, day or night. Teint Dior is tested under medical supervision for optimum performance.

Christian Dior

MAQUILLAGE

Maquillage by Tyen for Christian Dior

Les Scarabées.

Satin eyes buffed to a glorious sheen.

Cashmere, Mohair, Coralline coloured lips and nails.

Exclusively Dior.

©1981 *Napier*® Fine Fashion Jewelry

Pologeorgis FURS

333 Seventh Avenue, New York, NY 10001, (212) 736-5784; 563-2250

Available at these fine specialty stores, members of

Jerry Bernstein, Inc.
Resident Buyers
463 Seventh Avenue
New York, NY 10018

THE CARRIAGE HOUSE Decatur, AL
COUNTRY BOUTIQUE Fairhope, AL
EDITH MORRE Palm Desert, CA
HONEY BEARS Greenwich, CT
KRAMERS New Haven, CT
MICHELE—L'ESPLANADE Key Biscayne, FL
LES SAISONS Winter Park, FL
HANDMOOR CO. Chicago, IL
S.A. BARKER CO. Springfield, IL
TERRY BLOSKEY'S Hutchinson, KS
MEYERS Lexington, KY
SONWOOD London, KY
SANDY AUSTIN LTD. Lafayette, LA
THE LINE'S DEN Bethesda, MD
ROZ & SHERM Farmington Hills, MI
THE CARRIAGE SHOPPE Grand Blanc, MI
FLEISHERS WEST Minneapolis, MN
LA BOUTIQUE Biloxi, MS
BETTYE K. Vicksburg, MS
THE CARRIAGE SHOP Omaha, NE
BELMAR FASHION CORNER Belmar, NJ
LA CLOTIQUE Margate, NJ
THE STYLE SHOP New Brunswick, NJ
HANCY'S Bronx, NY
COHOES Cohoes, NY
YALLUMS Kingston, NY
KASSEL BROS. Middletown, NY
CONTESSINA New York, NY
PANACHE Cincinnati, OH
ULTIMO Dayton, OH
ANOTHER POINT OF VIEW Rocky Point, OH
POINT OF VIEW Shaker Heights, OH
N. DAVID Eugene, OR
YOUNG MENS SHOP Altoona, PA
aPROPOS Washington, PA
LYNN HAYES Williamsport, PA
THE CLOTHES TREE Wyomissing, PA
COLBERTS Dallas, TX
CASA BONITA El Paso, TX
ESTHER WOLF INC. Houston, TX
JOE BRAND Laredo, TX
BEHRMANS Pampa, TX
SANSOMS San Antonio, TX
THE REAR DOOR LTD. Beaver Dam, WI
AU COURANT Hartland, WI
"ILSE"—WHERE ELSE? Madison, WI
THE 1700 SHOPPE LTD. Racine, WI

BIJOU
1441 Broadway
New York, NY 10018

the best skin next to your own... Saminк®

Carla Boretti—starring in "Texas" ...phy by Les Carran

I. Wasserman & Son, Inc.
Exclusive world wide distributor of Natural Royal SAMINK 352 Seventh Avenue, New York, N.Y. 10001

Become an Erno Laszlo member and

1

The uniquely beautiful Laszlo look.

We promise that your skin will have a clean, translucent quality. An understated look of natural beauty that identifies many of the world's most successful and celebrated women as Laszlo members.

2

Highly personalized skincare for every member.

We promise you a ritual so unique that it begins with a precise analysis of your skin we call "clocking". Clocking not only evaluates the condition of your skin, but determines the exact preparations your skin needs. They work together in a morning and night ritual so invigorating it will soon become a pleasure in itself.

3

A dramatic improvement in your skin.

We promise your skin will look sleek, feel clean and radiate a healthy, youthful glow as a result of your personalized Laszlo ritual. You'll feel a sense of accomplishment in knowing that you're giving your skin the best possible care. And you'll take pride when others notice the new freshness and vitality of your skin.

4

Continuous skincare advice and counsel.

We promise our skincare specialists, highly trained by The Erno Laszlo Institute, will always be available to evaluate your progress and answer your questions. From time to time, you may find that your ritual requires a simple modification to meet your skin's changing needs.

5

A lifetime of beautiful, clean, healthy looking skin.

We promise Erno Laszlo is the best investment you can make for a lifetime of beautiful skin. The time-proven techniques of the Laszlo skincare system will benefit your skin at any age. Just ask a Laszlo member. Or, better still, become one.

ERNO LASZLO
SKINCARE PREPARATIONS

Formulated by The Erno Laszlo Institute for a select number of fine stores in the United States and abroad. For the store nearest you, call toll free. Continental United States: 800-223-1228. New York State: 800-522-5633.

discover the 5 promises we make and keep.

White Shoulders®

The best the world has to offer

Evyan Perfumes, Inc.

Leafs
OF WESTCHESTER
506 MAIN ST., NEW ROCHELLE, N.Y.
(914) 632-2355

Joseph Palanker and sons
furriers
4446 MAIN STREET, BUFFALO, N.Y.

MEMBERS OF THE FUR FASHION GROUP INTERNATIONAL

Cross Fox

Leafs
OF WESTCHESTER
506 MAIN ST., NEW ROCHELLE, N.Y.
(914) 632-2355

Joseph Palanker and sons
furriers
4446 MAIN STREET, BUFFALO, N.Y.

MEMBERS OF THE FUR FASHION GROUP INTERNATIONAL

Raccoon and Shadow Fox

Art Direction: Gordon Burke
Photos: Barbeau
Hair & Makeup: Graeme McEwen, La Coupe
Fashions: Bob Oré International and Fenn Wright & Manson
Shoes: Chaussures French
Jewelry and Accessories: Janis Kerman and Nicole Lachapelle
Décor: Mobilia

"Give her Nocturnes.
Give her the night."

Nocturnes. Parfum par Caron : une nouvelle sensation de Paris.

Soft lens solution to go

You don't stay in one place, and neither do your lenses. So why travel with a big bottle of saline solution?

Get Unisol™ Rinsing and Heat Disinfecting Solution. Unisol can replace salt tablets, or any other saline solution used for soft lenses. Unisol comes in small, sturdy vials you can slip in your pocket, purse, suitcase or backpack... anywhere your lenses go, Unisol goes, too.

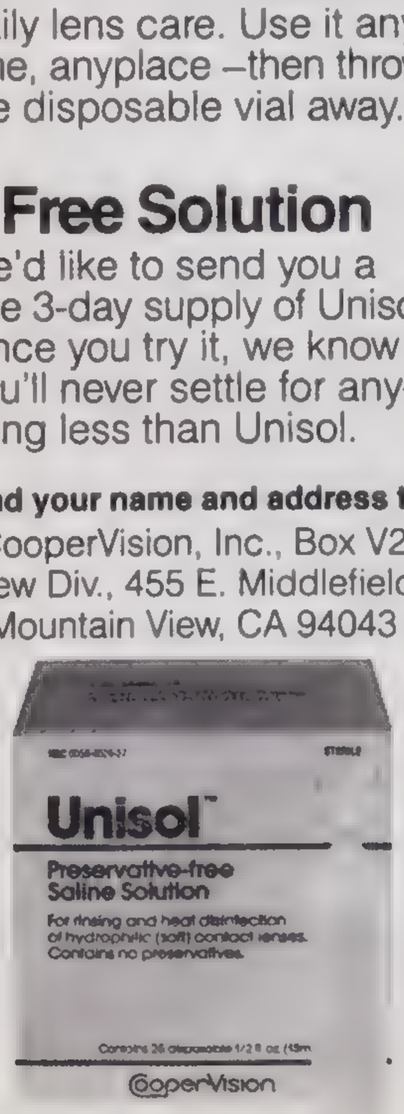
Unisol is pure, sterile, pH balanced, isotonic and contains no preservatives that might irritate your eyes. It's so convenient– no mixing, measuring or bottles to fill and refill.

Each Unisol vial holds the right amount of solution for daily lens care. Use it anytime, anyplace –then throw the disposable vial away.

Free Solution

We'd like to send you a free 3-day supply of Unisol. Once you try it, we know you'll never settle for anything less than Unisol.

Send your name and address to:
CooperVision, Inc., Box V2
Mt. View Div., 455 E. Middlefield Rd.
Mountain View, CA 94043



Unisol

CooperVision Pharmaceuticals Inc.
P.O. Box 367, San German,
Puerto Rico 00753 U.S.A

© 1981 CooperVision Pharmaceuticals Inc

YOUR WELL-BEING

Calm down in six seconds

How to handle stress with fast method

BY BARBARA LANG STERN

Do you have an effective technique that you use regularly to reduce your level of stress? If not, you may be among the many people who intellectually recognize the dangers of chronic stress—perhaps even have benefited from relaxation exercises—but somehow haven't made stress reduction part of their daily schedule. And you may be especially fascinated by a unique six-second exercise conceived and developed by Charles F. Stroebel, M.D., Ph.D., director of research at The Institute of Living in Hartford, Connecticut, and professor of psychiatry at the University of Connecticut Medical School.

"The difficulty most people experience in maintaining relaxation routines over the long haul was one major reason we wanted an alternative to existing stress-reduction techniques," commented Dr. Stroebel. "Our other goal was to have people practicing a reversal of the emergency fight-or-flight response at the very *scene of the crime of stress,* not in a quiet clinic or room at home.

"What we did was to analyze closely the first six to ten seconds of the emergency startle response," Dr. Stroebel explains. "The first thing that happens is the activity of the sympathetic nervous system increases. You can actually measure the pupils of the eyes dilating, trying to collect more information on what there is to be afraid about.

"The second reaction is increase in muscle tension, initially in the face around the eyes and mouth, and then extending gradually over the entire body. You can observe it in yourself when you're driving and catch yourself clenching the steering wheel.

"The third *typical* response is a catch or hold in the breath—although a few people will over-breathe or hyperventilate.

"Fourth is a clamping down of the blood flow in the hands and feet. The body is redirecting the blood to the deep muscles that would be used for running or fighting. This is one reason why many people who are in a chronic activation of the fight-or-flight response have constantly cold hands or feet.

"The final thing we observe within the initial six-to-ten-second period is actual clenching of the jaw. It's equivalent to the dog's baring his fangs going into battle, although more subtle. Jaw-clenching, called bruxism when it happens during sleep, is probably affecting close to 30 percent of our population today, and it's thought to be one factor behind the greatly increased amount of periodontal or gum disease," adds Dr. Stroebel.

In fact, the list of stress-related maladies is overwhelming and still growing, as research shows that chronic stress affects every system and organ in our body and may well be implicated in almost all physiological and many emotional problems we suffer from.

"What we have developed," continues Dr. Stroebel, "is a six-second exercise called the 'quieting reflex,' or 'QR'. This is a set of behaviors incompatible with the emergency response that you initially perform consciously but, with practice over a four- to six-month period, will become an *automatic reflex.*

"Step one is to become aware of whatever is annoying you or getting on your nerves. That's your cue.

"Now we ask you to give yourself the suggestion, 'Alert mind, calm body.' The idea is that most of the stresses and strains we encounter in daily life cannot be helped by getting our bodies ready to fight a saber-toothed tiger! The six-second quieting reflex provides a pause during which you can decide whether to shift into passing gear because your body *can* help you, or whether to leave your body out of it, which is appropriate most of the time.

"Third, we ask you to smile *inwardly* with your eyes and your mouth, to reverse the tendency of the eyes and mouth to go into a grim set. You can experiment and get this *feeling*—nothing obvious to observers.

"The last step is to inhale a breath easily to the count of about three, imagining that it comes through pores in the bottoms of your feet. When you give the brain that image, you actually get the sensation of flowing warmth and flowing heaviness coming up through the middle of your legs. It's identical to what people learn through biofeedback techniques. Then, as you exhale your breath back down through your legs and out those imaginary pores, let your jaw, tongue, and shoulders go slightly limp, feeling that wave of heaviness and warmth flowing to the toes. And then resume normal activity!"

When Dr. Stroebel developed QR in 1974, he worked only with professionals and patients. Subsequently, a classroom program for elementary schoolchildren was developed, recommended by the National Education Association, and has been used since October 1980, with about half a million students nationally. Currently, audio tapes for the lay public are being recorded (BMA Audio Cassettes), and a book, *QR, The Quieting Reflex,* is scheduled (Putnam) for spring, 1982.

Says Dr. Stroebel, "Most people notice that the quieting reflex feels good the very first time they run through it. And about 80 percent of individuals *will* develop an automatic skill if they practice the technique each time they feel annoyed or stressed—which is certainly fifty times a day if you live in a busy city."

Dr. Stroebel adds the caution that anyone who takes medication for diabetes, high blood pressure, epilepsy, or a thyroid condition should consult his or her physician before beginning QR. ▽

Fresh Cherry

SILKSTICKS

Too rich,
too lustrous,
too smooth,
too luxurious,
to be called
lipstick.

Created with
essence of real silk

COTY THE FACE DESIGNERS

We make looking beautiful easy

© Coty, N.Y.
Available in Canada

ONE REASON IT'S SO HARD TO TELL
THIS ISN'T SOLID GOLD
IS THAT A GOLDSMITH CRAFTED IT.

Each tiny link in this bracelet was carefully shaped and woven by an expert goldsmith's hands.

In fact, the craftsmanship is so superb that it could take a careful examination by a skilled jeweler to tell that it's not solid gold.

This watch is priced at $495. But few watches priced under $1,000 boast handmade bracelets of this quality.

Then again, few watches deserve them.

INTRODUCING ACCUTRON® SWISS. $10,000 TO $200.

PRICES ARE SUGGESTED RETAIL

NEIMAN-MARCUS

© Coty, N.Y.

Introducing
ON GLOWING BLUSH

Hours after you put it on,
the color glows
on and on.

Shouldn't
your blush keep
the same hours you do?

Now it can. Because
now you have rich,
creamy, long lasting color
in an ingeniously simple-
to-use stick. With new
On Glowing Blush.

With On Glowing Blush
in hand, you just can't go
wrong. And your perfectly
luscious look lasts from
the morning news to the
evening news.

What a practical way to
look absolutely beautiful.

COTY THE FACE DESIGNERS

We make
looking
beautiful
easy

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

11 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Mar.'81

Lights

The spirit of Marlboro
in a low tar cigarette.

Also available in King Size Flip Top Box.

cacharel

Anaïs Anaïs

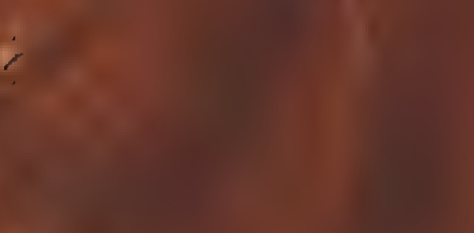
For the moment that becomes a turning point…

ANAÏS ANAÏS…a fragrance awakening by Cacharel.

Now Enhance has a shampoo for overworked hair.

"I wouldn't dare overwork my hair, unless I Enhance it."

New Enhance Shampoo joins Enhance Instant Conditioner in a technique for overworked hair. Here's how it works.



1 Start moisturizing while you clean with new Enhance Shampoo. It has moisturizers specially formulated for overworked hair.

2 Finish moisturizing with Enhance Instant Conditioner to put back what overworking takes out of your hair.

3 Now blow dry, curl, perm! The Enhance Technique will leave your hair soft, manageable and healthy looking.

© 1981 S C Johnson & Son Inc

YOUR LETTERS

(Continued from page 22)

Dr. W.G. Fegan, professor of surgery, Trinity College, and director of the Vein Clinic at Sir Patrick Dun's Hospital, Dublin, and Dr. Karl Sigg, director of the Polyclinic for Venous Diseases at Women's Hospital, Basle, Switzerland, found, during some thirty years of practice, the same percentage of excellent results in patients treated by injection/compression as those treated by surgery.

As a surgeon (associate professor emeritus, Albert Einstein College of Medicine) I have used both stripping and injection/compression technique. At present, my practice is devoted to the latter treatment.

Stephen H. Tolins, M.D., F.A.C.S.
Larchmont NY

In defense of the naked truth

I cannot understand the outrageously prudish and unfounded reactions to a full frontal nude picture of a woman holding two shopping bags (April, 1981, p. 250) brought out in your letters to the editor section of the July 1981 issue. The picture accompanied a story concerning health and nutrition.

The three women who wrote in to chastise Vogue for such vulgarity and bad taste really should reexamine their own attitudes. A naked body is not vulgar or pornographic. It is in the mind of the beholder that it becomes such.

There was nothing sexual about the picture whatsoever. It portrayed a woman with a beautifully healthy body, was in keeping with the theme of the article, and therefore appropriate (not "disgusting" as suggested in one such letter). These women, and sadly, many others must learn to have healthy minds concerning the human anatomy.

Julie L. Jones
Los Angeles CA

Long-range reactions

About two years ago, Melva Weber had a short, simple sentence in very small print on her Health page reminding women to seek the advice of their physician if they were having problems with their menstrual cycle. It was such a small sentence—yet it prompted me to call my doctor.

As it turned out, I had a small malignancy that was treatable with surgery. I have not had any problems since then. In fact, I have never felt better. It was such a long time ago, you may wonder why I am telling you now. Only to encourage you to continue such reminders from time to time. We really do pay attention to such things.

I am grateful for that reminder. Since my recovery has been so complete and thorough, I have been asked to direct the new operation for my company as Director of our work in the Nordic countries. Couldn't have done that if I had let myself go.

Patricia Chavez
Stockholm, Sweden

I think your "Between Us" column is most helpful and interesting to business women and has been a great help to me in particular.

Several years ago the column featured an article about fellowships offered by the Exxon Foundation to women over age thirty who were working in support positions in the legal community. Having wanted to be a lawyer since childhood and approaching thirty while working in a legally related job, I clipped out the article.

As the article aged, so did I. I have just completed my first year at the University of Chicago Law School at age thirty-one. I was able to go back to school because I am the recipient of an Exxon Fellowship which I first learned about from reading your column.

I have a job for the summer in a training program at a major Chicago law firm and am looking forward to the remainder of law school and a long career as a lawyer. Thanks for the tip!

Jeanne Boxer
Chicago IL

That's what's in a name

With reference to the following excerpt from the article entitled "The Romantic History of the Prince of Wales," by John Richardson in your July issue: "Edward's stuffy son—crowned George V in 1920—was an exception in that he did not share his father's tastes. George V, a gruff old salt, did nothing to tarnish the title of Wales and nothing to add lustre to it, either."

George V was not a Prince of Wales. He was the second son of Edward VII and bore the title of "Duke of York."

J-R Paul
Riverdale NY

Sensuous. . . Silk. . . Batiste

Royal Silk LTD.

Introducing **Le Shirt®**—a sweet fashion classic in a new and exclusive fabric created by us. Imagine the shimmer and the softness of pure silk. And the durability of fine cotton. Put together, we made a new lightweight fabric we call **silk batiste**, 60% silk and 40% cotton. Machine washable of course. And now notice the superb details on the well-tailored shirt. Double stitching. The slightly smaller collar. Roll up tab sleeves. Two flap button patch pockets. Shoulder epaulettes. You will love to wear **Le Shirt®** under a blazer or with jeans. At work, at home, or at play. In twelve elegant colors. Now imagine all this for an introductory offer of $22. You would expect to pay twice as much. Add $1.25 per shirt for shipping and handling. Sizes 5/6 to 15/16. Satisfaction guaranteed or full refund within ten days of receipt. New York State residents add appropriate tax.

Royal Silk LTD. Royal Silk Plaza, Box 5052 Clifton, NJ 07015 104101

Credit Card Holders! Quick 24-Hr. Service Call Toll Free 800-228-5000
In Neb. call 800-642-8777

Style #106

Name_____

Address_____

City_____ State_____ Zip_____

☐ Check ☐ Bank Americard (Visa) ☐ Master Charge ☐ American Express

Card No._____ Expires_____

1st Color	2nd Choice	Size	Quantity

☐ Check here for Catalog only. Allow 4 weeks for delivery. Canadians send U.S. $ amount.

(FUA) Fuchsia · (PNK) Pink · (TQB) Turq.Blue · (MNT) Mint · (RED) · (BLK) Black
(LAV) Lavender · (TQG) Turq.Green · (PCH) Peach · (RBL) RoyalBlue · (CML) Camel · (YEL) Yellow

How to choose a surgeon who may change your face, your life

Take time, care; get professional help

BY JOY ALLEN

EDITOR'S NOTE: *On pages 520-523 we publish the latest thinking about plastic surgery: its rewards and hazards, the latest techniques, the effects of medical advertising in this field. Here, some guidelines in the important matter of choosing a surgeon.*

No surgery is simple, and there is a myriad of potential worries. How do you choose the surgeon whose scalpel will reshape a physical feature and very possibly your outlook on life?

There are more board-certified plastic surgeons now than ever. In the United States the number has grown from about nine hundred to twenty-four hundred in the past decade. Additionally, and unfortunately, an increasing number of unqualified doctors are advertising as plastic surgeons. The best way to make your choice, according to the doctors themselves, is to apply a kind of "scientific method" for combing the field:

●Take your time. The changes you have a doctor make will affect the rest of your life.

●Even if you believe you have good word-of-mouth recommendations, consult at least three plastic surgeons who have been certified by the American Board of Plastic Surgery, Inc. Having three or more consultations will cost more money, but it may save you heartache and thousands of dollars in repairing a bad operation.

●Local hospitals and county medical societies will refer qualified doctors. And the American Society of Plastic and Reconstructive Surgeons, Inc. at 29 East Madison Street, Chicago Illinois 60602, has a nationwide referral service. (By phoning [312] 641-0935, you can obtain the names of three board-certified plastic surgeons practicing in your area anywhere in the U.S., Canada, or Puerto Rico.)

●During the consultations, ask every question that comes into your mind related to the surgery, even if they seem unimportant. And take notes. You must be direct and specific in finding out about the experience of your prospective surgeon. "The main message is don't be hesitant to ask questions," says H. William Porterfield, M.D., president-elect of the American Society of Plastic and Reconstructive Surgeons. First among them: Is the doctor board-certified? A board-certified plastic surgeon has completed a three-year residency in plastic surgery as well as a three-year general residency and has passed a two-day oral and written exam in the specialty.

●A good doctor will have questions for the patient. The first one probably will be: Why do you want plastic surgery? Tell the doctor the truth. He will tell you if, in his opinion, you should have it and what the possibilities and limitations are. "The purpose of cosmetic surgery is to make you look as good as it is possible for you to look," says Thomas D. Rees, M.D., F.A.C.S., chairman of the department of plastic surgery at Manhattan Eye, Ear, and Throat Hospital. "It cannot do more than that. Plastic surgery is a combination of art and science. If you are expecting a transforming miracle . . . you will be disappointed."

●Although the doctor will try to give you an idea of how you will look after surgery, a good doctor will admit that he cannot foretell the final result. Though some doctors will not show you photographs of their work, many will. And, although pre-surgical photographs can help a doctor show the patient how her profile should look following rhinoplasty, it is difficult to predict how the full-face view will look.

Don't neglect to put out your esthetic antennae. Do you like the doctor's style? And according to Pablo Manzoni, a top New York makeup artist who works with cosmetic-surgery patients, "If you have any reservations about what you see in the photographs—a tiny bobbed nose for a lady with high cheekbones—make a note of it. He could be an excellent surgeon with remarkably bad taste." Pablo counsels, "Choose a doctor whose opinion of beauty is the same as your own. And trust yourself."

●Make sure you know what the doctor's fee is, what the hospital or clinic charges are, and what, if any, costs are covered by insurance.

●If you are having facial surgery, arrange, if you can, to see a hairdresser and a makeup specialist as soon as your doctor says you may. These experts will make the most of the surgical changes and will help you adapt to your new appearance.

●Many good doctors are opening clinics where care may actually be superior to that given in large hospitals, in which one may have to vie for care with extremely ill patients. However, beware of clinics that don't have emergency-care equipment. As of this writing, the American Society of Plastic and Reconstructive Surgeons has joined in founding an independent voluntary accreditation program. Review teams from the American Association for Accreditation of Ambulatory Plastic Surgery Facilities (Quad A-PSF for short) have begun inspecting clinics throughout the nation this past summer. The teams inspect the surgical premises and see that proper surroundings, equipment, and adequate assistance is at hand. If your prospective surgeon operates in a clinic, ask if his facility has been reviewed, accredited. ▽

KENAR®

KENAR IS AVAILABLE AT THESE FINE STORES

ABERSONS ALLEY
Tulsa,
Oklahoma

AUGUST MAX
All Stores

BLOOMINGDALES
New York City
New York

BRODKIN INDUSTRIES LTD.
Canada

CATCH 2
Rye,
New York

F.B. LTD.
St. Louis
Missouri

I. MAGNIN
San Francisco,
California

MACY'S CALIFORNIA
San Francisco,
California

MARSHALL ROUSSO
Las Vegas
Nevada

NORDSTROMS
Costa Mesa,
California

NORDSTROMS
Portland,
Oregon

NORDSTROMS
Salt Lake City,
Utah

NORDSTROMS
Seattle,
Washington

SAKOWITZ
Houston,
Texas

SEASONS BEST
Chicago,
Illinois

SWANSON'S
Kansas City,
Missouri

KENAR'S HAREM LOOK: A CHARMING EFFECT.

KENAR

KENAR 530 SEVENTH AVENUE NEW YORK, NY 10018 (212) 944 5300

Calvin Klein

calvin

FRAGRANCE FOR MEN

Go Dimensional for the Natural Look!

Cheryl Tiegs wears Clairesse Medium Ash Blonde shade #208. Fashions by Lynn Bowling. Jewels by Harry Winston. © 1981 Clairol Inc.

Clairesse, the Dimensional Haircolor, takes its color cues from you.

Blonde, brunette or red-haired, Clairesse with Dimensional Color won't work on anyone else the way it works on you because Clairesse takes its color cues from you.

Clairesse with Dimensional Color highlights the real and natural look of you, livens your light hair and gives richness to the darker tones.

Clairesse with Dimensional Color has no ammonia so it's pleasant to use, and Clairesse conditions as it colors. You actually improve the condition of your hair as you color.

That's the Clairesse promise.

And the Clairesse promise is backed by Clairol.

Clairesse...
I Love The Look.

Cheryl Tiegs

Goody® PRESENTS

WHAT'S NEW FOR YOUR HAIR-DO

THE CHINESE SECRET OF CLEAN SHINY HAIR.

The incomparable 100% Chungking Boar Bristle Brush. It has the natural bristles hair experts recommend.

And now it's an extraordinary value from Goody!

For hundreds of years, boar bristles have been used to stimulate the scalp, remove surface dirt, and distribute the natural oils that are so vital to beautiful, healthy hair.

Now Goody lets you share in the centuries old secret of the Chungking Boar Bristle Brush by bringing you a selection of special grooming brushes from China. They're all hand crafted in natural wood bases. Attractively packaged, and popularly priced as part of the Goody Signet group, they make an ideal gift.

Goody brings you everything from the outstanding Chungking Boar Bristle Brush, to barrettes, bandeaux and fashion combs.

So if you're thinking of something special for your hair, think Goody.

Goody.
We make beautiful hair easier.™

Also available in Canada. © Goody Products, Inc. 1981

Hair Now

Clever, those conditioners... new color control

Most of us need conditioner sometimes, but when? Jack Galligan, Ph.D., vice president of research and development at Gillette, explained: "Hair has its own selection process—in other words, the hair that needs the conditioner most will absorb more of it. Permed, colored, or abused hair absorbs more conditioner and less of it washes off when you shampoo. Shampoo removes 90 percent of conditioner from healthy hair, only 20 to 40 percent from damaged hair." All *you* have to do for healthier-looking hair: expose yours to conditioner regularly.

New hair-color directions

For the woman who wants a "lift" to her hair color without a total change, highlighting is still an excellent technique. Better still, highlighting boosted by "hair glazing," a new method developed by Louis Licari, colorist at New York's La Coupe Salon. "Hair glazing means putting color on specific areas—framing the face, on the ends—far enough from the roots so you can add extra color—extra blondness—without an extra-obvious grow-out problem. True for either curly or straight hair.

"Another good thing about hair glazing is that color is placed on the hair for only about three minutes. It's the most modern kind of precision hair color: maximum control with minimum harm to hair. Glazing is wonderful, too, because it lends itself to the new warmer, burnished tones—golden blonds, reddish blonds for lighter hair, ambery browns for brunettes—that are flattering to any skin tone.

"Hair coloring today is no longer just for corrective work, to camouflage defects; it's one of the best things you can do to give yourself a plus. It's even better than makeup because makeup washes off!"

VOLUME

. . . ways to get it are still rolling in. At Jean Louis David's salon, NYC, it's a perm applied only to the middle section of the hair, leaving ends straight; plumps up hair without curling or losing the free, easy, modern look of hair now *(left)*. At I. Sargassi, Rome, Pilar Crespi Echavarria reports, the method is foil-wrapped curls pressed with a professional flat iron, held with paperclips. Unwrapped results: springy volume that lasts till the next shampoo.

For people-watching, as well as attractive ways with hair, four Los Angeles salons: Maurice Jose (Jose Eber created Farrah's famous style) gets the top movie people . . . John La Joie gets the international social set . . . Ménage à Trois gets both; also offers valet parking plus makeup master George Masters twice a year . . . and Betty Pehrson—she does great cuts, says Mrs. Henry (*Happy Days'* The Fonz) Winkler.

PHOTO: MICHAEL MOMY

NEW ROMANTICS...

NUBEST & CO. SALON
MANHASSET, NEW YORK

L'IMAGE, INC.
DALLAS, TEXAS

YOSH FOR HAIR
SAN FRANCISCO & N. CALIFORNIA

GENE JUAREZ/HAIR & COSMETICS
SEATTLE, WASHINGTON

UGO DI ROMA
MIAMI & CORAL GABLES, FLORIDA

J. GORDON DESIGNS, LTD.
CHICAGO, ILLINOIS

24 COLLECTS RUBEN PANIS

miami • bal harbour • omni • the falls • boca raton • palm beach

JEAN-LOUIS SCHERRER PARIS

CANADA

HOLT RENFREW

Vivarin®
keeps you
going

when the
going gets
rough.

Working overtime? Beginning to feel the strain? Take a Vivarin Stimulant Tablet.

Vivarin's active ingredient is caffeine. It's like having two cups of coffee squeezed into one little tablet.

Whether you're studying, driving, or working late, you'll stay alert for hours.

Read label for directions

SHAPE-UP NOW

Post-pregnancy fitness

First steps to getting back in shape

BY ANNE KLEIN

Stepping on the scale the day after you give birth, you'll be gratified to find that you've *already* lost some ten or even twenty pounds of the weight you gained during pregnancy. The initial loss includes the baby's weight, plus the placenta and some of the extra body fluid you'd been storing in your tissues. You may drop a few more pounds of excess fluid in the next several days as you continue to urinate frequently and perspire heavily, especially at night.

One look in the mirror, however, will tell you that despite the precipitous weight reduction, your body has by no means snapped back to its former silhouette. New mothers continue to look like expectant mothers for at least two to eight weeks after delivery as the uterus slowly resumes its usual size—about one-twentieth of its volume at term. Although drugs are routinely administered in hospitals to speed the uterus's contraction and a breast-feeding baby triggers release of hormones that aid this process, these are no substitute for careful attention to diet and exercise.

If you believe that you're getting enough of a workout just lifting and caring for your new baby, you're mistaken. Your body needs more than calorie-burning; it craves strengthening and toning of specific muscle groups, the relief of tension that regular exercise provides.

You can begin postpartum exercises within minutes after giving birth—while you are still on the delivery table (but check with your obstetrician first). Instructors of physical fitness and prepared childbirth advise that you immediately resume the so-called "elevator" or Kegel exercises that you may have done as many as fifty or sixty times a day during pregnancy. This gentle tightening and relaxing of the pelvic floor muscles surrounding the urethra, vagina, and rectum, they say, speeds healing and soothes the soreness associated with episiotomy stitches.

When you're moved to your own room, try this simple exercise, recommended by the Preparation for Parenthood staff at The New York Hospital-Cornell Medical Center: Lie flat on your back and slowly lift your head off the pillow as you flex your feet; relax back to starting position; repeat ten times.

More strenuous exercises aimed at restoring your figure to its pre-pregnancy appearance, however, should wait at least two to four weeks following a vaginal delivery, and four to six weeks after a Cesarean section.

Although you will need to discuss your exercise program with your doctor, your body has its own way of telling you if you are overextending yourself too soon. The postpartum bleeding, called lochia, that may last for up to six weeks as the placenta site heals, may abruptly increase in volume or turn from brown to bright red. Consider this a sign that you have to slow down and get more rest, and alert your doctor.

Most major cities have studios where you can receive group or private instruction in exercises that will help you to build up your abdominal muscles during pregnancy and trim your waist and hips after childbirth. Some centers even provide baby-sitting services. In lieu of classes, you can select one of the many books available that outline simple routines for you to teach yourself at home.

An essential lower-back strengthener called the pelvic tilt, or pelvic rock, is a good starting point. One way to do this exercise is to lie on your back on the floor with your knees bent and feet flat; inhale deeply and arch your back so you lift the area near your waist off the floor; exhale and contract your abdominal muscles so as to press the small of your back against the floor; repeat at least five times. Some exercise teachers prefer to do the pelvic rock from a kneeling position on all fours, with elbows and back straight, legs slightly apart. Arch your back and tuck your head under as you contract your abdominals; release and relax back to the starting position.

After this and other simple warm-ups, variations on the themes of leg-lifts and sit-ups will help firm a flabby belly. You need to exercise at least fifteen minutes a day to build muscle tone. It's a good idea to augment your strengthening and toning exercises with a brisk daily walk for half an hour to an hour. Take the baby with you.

Your postpartum diet should consist of the same well-balanced meals you ate throughout your pregnancy. These should include a wide variety of foods—meat, fish, poultry, vegetables, fruits, eggs, milk, and cheese. Now, as you adjust to the physical and emotional demands of infant care, is not the time for stringent dieting, particularly if you are breast-feeding your baby. Nursing puts an extra one-thousand-calorie demand on your body each day. Even so, nursing mothers may find that they retain five to ten unwanted pounds until the baby is weaned, usually at six months of age. This excess weight is the normal result of hormonal changes associated with breast-feeding.

Breast-feeding makes you very thirsty, so you will probably need no reminder to drink large amounts of fluids—about three quarts a day. Minimize the number of calories you take in this way, however, by making most of the fluid water, avoiding sweetened soft drinks, buying skim milk instead of whole, and cutting fruit juice with water.

It is a good idea to boost your morale as you get back into shape by taking frequent "beauty steps," such as giving yourself a facial, getting your hair trimmed, or indulging in a professional pedicure. ▽

NEW FREEDOM® introduces 3 adhesive strips.

No other maxi pad stays in place better.

Unsurpassed protection and greater comfort make the New Freedom maxi pad better than the leading pad.

But we're always working to give you more and to make New Freedom even better. So we've added a third adhesive strip that holds the New Freedom maxi in place even better—and allows all the other New Freedom maxi features to do their job better and more comfortably.

A one-way stay-dry cover that surrounds the whole pad.

15 extra-absorbent layers trap wetness in millions of tiny pockets. They help keep moisture in.

A 3-sided stain shield wraps around the sides and bottom of the New Freedom maxi.

Rounded corners and tapered ends make the New Freedom maxi even more comfortable than the leading pad.

We're working to give you more.

©Kimberly Clark Corporation 1981

TAXES

For parents who work: IRS aid

What counts for child-care credit

BY JULIAN BLOCK

Now that about 55 percent of the mothers in this country have joined the labor force, it may pay for working parents to know that a child-care tax credit is available to them if they hire someone to care for their children under the age of fifteen. Qualifying outlays include payments to nursery schools, day-care centers, and babysitters; but beyond kindergarten the Internal Revenue Service allows a credit for tuition only if payments to a school are for child care rather than education.

Some boarding school costs qualify

For instance, the IRS concedes a credit for part of your expenses if you place your youngster in a boarding school. For credit purposes, acceptable expenses include room, board, and supervisory care before and after the normal school day but not amounts spent for tuition, books, and supplies.

Suppose, though, that a working mother could keep her son in a public school but enrolls him in a boarding school because she believes that he will receive a better education there. Are room and board expenses disqualified because holding onto a job is not the sole reason she places the child in a private school? Not according to the Tax Court. It sided with Goldie Brown, who transferred her son from a Philadelphia junior high to a boarding school. The boy had attended a junior high so plagued with classroom disorders, gang fights, and teacher strikes that Ms. Brown had been unable to work since she had to be constantly available to pick him up if things got out of hand.

If the IRS questions your care expenses because you placed your child in a boarding school or for any reason, be prepared to show that your payments qualify for the credit. Hang on to checks and other records that back up those payments at least until the statute of limitations runs out for an IRS audit. Generally, that's three years from filing deadline, or April 15, 1985, in the case of a 1981 return.

For more information, contact your local IRS office for a free copy of *Child and Disabled Dependent Care* (Publication 503). ▽

Alabama
Little Cottage, Mobile
Z, Tuscaloosa
Alaska
Mercantile Ltd., Anchorage
The Closet, Ketchikan
Arizona
Proudfoot's Papagallo, Phoenix
Miriam's, Phoenix
Mills Touche, Phoenix
California
Coddington Harrington, San Francisco
Saks Fifth Avenue, San Francisco
Maison Petite, Los Altos
Nuance, San Francisco
One Ross Common, Ross
Phelps Terkel, Menlo Park
The Two Goats, Rancho Sante Fe
Lanz of California, Culver City
Colorado
Gorsuch Ltd. and Catalog, Vail
Sabbatini, Aspen
Grassfield-The Distaff, Denver
Lilly Pad, Denver
Jones Girl, Greeley
The Storm Hut, Steamboat Springs
Connecticut
Allen Collins, W. Hartford
Bob's Sports, New Canaan
Chad Christian, Mystic
The Country Store of Concord, Greenwich, Guilford
Degemmis, Glastonbury
Jane Belinda's, Lakeville
The Little Red Clock Shop, Farmington
Outdoor Traders, Greenwich
Tweeds and Tees, Farmington
Delaware
Wilmington Country Store, Greenville
The Fashion Shop, Wilmington
District of Columbia
Georgetown University Shop
Florida
Lilly Pulitzer, Boca Raton, Palm Beach
Doningan's, Gainesville
The Edlyn Shop, Sarasota
Georgia
Evelyn Talmans, St. Simons Island
H. Stockton, Atlanta
Herry's Clothes Closet, Athens
Snapdragon Ltd., Thomasville
The Snappy Turtle, Atlanta
Illinois
Osterlein's, Lake Bluff
The Whale, Peoria
The New England Trader, Winnetka
Salzburg Shop, Evanston
Country Classics, Glenview
Indiana
The Acorn, Indianapolis
Iowa
Dagmar's, W. Des Moines
Dickenson's, Des Moines
Kansas
The Goforth Shop, Prairie Village
Morris Sommon's, Topeka
Kentucky
House of Dav Ren, Madisonville
Tweed and Tartan, Louisville
Especially for You, Louisville
Louisiana
Poppy's, New Orleans
Maine
Captain's Collection, Portland
Dunham's of Maine, Waterville
The Holmes Store, Northeast Harbor
House of Logan, Boothbay Harbor
The Country Store of Concord, Falmouth
Crocketts Ltd., E. Longmeadow
Fligar's, Edgartown
Foreign Intrigue, Boston, Cohasset
House of Walsh, Williamstown
Kate Hardiman, Marblehead
Macartney's, Lawrence
Marty Sullivan, S. Dartmouth
Saks Fifth Avenue, Boston
The Wool Shop, Osterville, Wellesley
The Wolle House, Plymouth
Lilly Pulitzer, Edgartown, Orleans, Osterville
Michigan
Mettler Inc., Charlevoix
Miner's, Bloomfield Hills, Bloomfield
Lilly Pulitzer, Grosse Pointe, Petoskey
Minnesota
The Bootier, Minneapolis
Christian B, St. Louis Park
The Clothes Nest, Winona
Gokey's and Catalog, St. Paul
Harold Corp., Minneapolis
Hoigaard's Inc., Minneapolis
Ki Clayton, St. Louis Park
Epitome, Minneapolis
Maggie, Inc., Minneapolis, Wayzata
Missouri
Lancaster's, Sikeston
Lockewill, St. Louis
Leppert-Roos, St. Louis
The Red Owl, St. Louis
Wolff's Apparel Co., St. Louis
The Acorn, St. Louis
The Post Horn, St. Louis
Nebraska
Poppy Shop, Omaha
New Hampshire
Campion's, Hanover
Jack Frost Shops, Jackson
Solomon's, Concord
New Jersey
H.P. Clayton, Princeton
The Country Store of Concord, Far Hills
Longships, Belle Mead
Patricia Lambert Fine Fashions, Sparta
Patricia Parillo, Upper Montclair
Rumson Roulette, Rumson
New Mexico
Sunflower Fashions, Santa Fe
New York
Barbour's, Canton
Carrig Isle, Bronxville
The Hitching Post, Cold Spring Harbor
Nord's, Jamestown
Par Avion, Buffalo
Rodney Peters, Saratoga Springs
Reed Kent, Pittsford
Saks Fifth Avenue, New York
Shack in the Back, Garden City
Swiss Shop, Lake Placid
North Carolina
Arnold Craven, High Point
B.J.'s Resort Wear, Banner Elk
Bell's Traditionals, Asheville
The Campus Room, Rocky Mount
Certain Things, Greenville
L. Reids, Charlotte
Leigh Mills, Winston-Salem
Gazebo, Winston-Salem
Foxglove, Chapel Hill
Nicole, Highland
Tyler House, Raleigh
Selections, High Point
Ohio
Highland House, Lancaster
Carol Lindemuth, Cleveland
The Clothes Line, Cincinnati
The Acorn, Akron, Columbus
Rocky River, Centerville, Oxford, Cincinnati
Oregon
Classic Clothing, Medford
Steven J, Eugene
Mercantile Exchange, Inc., Portland
Warm Coverings, Salishan
Pennsylvania
La Bouttica, Bryn Mawr
Country Boutique, Coraopolis
Dorothy R. Bullit, Philadelphia
G.V.S., Haverford
Putzi's, New Castle
Lilly Pulitzer, Bryn Mawr
Tartans and Tweeds, Indiana
Rhode Island
Crossed Sabers, Barrington
Narragansett Clothing, Newport
Wilson's, Wickford
The Sail Loft, Newport
Lilly Pulitzer, Watch Hill
South Carolina
Cambridge House, Spartanburg
Collections, Kiawah Island
Lilly Pulitzer, Pawley's Island
The Lilly Gilder, Columbia
The Ladder, Rock Hill
Jean Frick, Spartanburg
The Looking Glass, Anderson
Tennessee
The Spider's Web, Germantown
Whiff-N-Pouff, Gatlinburg
Texas
Lightener's, Temple
Malouf's, Lubbock
St. Bernard Sports, Dallas
Rosemary Byrd, Dallas
Shop for Pappagallo, El Paso, Dallas
Virginia
Ann Vaughn, Fredricksburg
As You Like It, Lynchburg
Binn's, Williamsburg
Bonomo's, Blacksburg
Boutique Internationale, Richmond
Clothes Closet, Virginia Beach
Charlotte, Warrenton
Gayle Dunn, Roanoke
J. Loftin, Roanoke
Jayne's, Culpepper
Karen's Collection, Newport News
The Orchard Dress Shop, McLean
Scotland House of Middleburg
Stephen's Collection, White Stone
The Unicorn of Williamsburg
Webster's, Virginia Beach
Wice's, Petersburg
Williams Colonnade, Charlottesville
Vermont
The Cupola, W. Dover
Orvis Company—Catalog Only, Manchester
Skihaus of Vermont and Catalog, Merchants Row, Middlebury
Washington
Sarah Chapman, Bellevue
Casa San Juan, Friday Harbor
The Sandcastle, Bainbridge Island
Nordstrom's, Seattle
Littler's, Seattle
The Fashion Shop, Wenatchee
Wisconsin
Angionette's, Mequon, Milwaukee
Classic Clothes, Milwaukee
W.J. Rendall's, Madison
Ecology Sports, Manitowoc
Happy Corner, Oconomowoc
Wyoming
Wildernest Sports, Teton Village
West Virginia
Sweetheart Boutique, Princeton
Town-N-Tweed Shop, Bluefield

GEIGER®
the original

BASCHNEGGER

Maryland
Elizabeth Christmas, Baltimore
Hess Apparel, Salisbury
Sports and Specialties, Easton
Sign-O-The-Whale, Annapolis
Whip Stitch, Bel Aire
The Wilmington Country Store, Baltimore
Massachusetts
Celtic Weavers, Boston
Country Living, Sudbury
The Country Store of Concord, Littleton, Concord, Westwood, Beverly Farms, Nantucket, Edgartown
Shop for Pappagallo, Cincinnati
Oklahoma
Marge McNearney, Tulsa

PURE WOOL

GEIGER OF AUSTRIA INC.
Middlebury Industrial Park
Corner of Park Road
and Pond Lane
Middlebury, Vermont 05753
Mailing Address: P.O.Box 728
Telephone: 802-388-3156
Telex: 957021

GEIGER

the original

Saks Fifth Avenue

RW

There's never been a better time

RAYMOND WEIL

GENEVE

18K gold electroplated with finest advanced ultra-thin 2.5 millimeter Swiss quartz movement.
Guaranteed accuracy within 60 seconds a year. The Raymond Weil collection—from $195 to $255.

"It's got to be
a Maximilian."

Maximilian, 20 W. 57th Street, N.Y.C.
and Bonwit Teller

The most beautiful thing
next to nothing.
Glydons Lingerie.

Get two tops
and you've got
two outfits!
Pants and tops
sold separately.
At fine stores
everywhere.

Bob Mackie for Glydons

©1981 Glydons, Inc., Los Angeles, CA 90037

At these and other fine stores across the nation:

Abraham & Straus, New York
Addis, Syracuse
J.P. Allen, Atlanta
Bamberger's, New Jersey
Boston Store, Milwaukee
Brandeis, Nebraska
Bycks, Louisville
B. Forman, Rochester
Frost Bros., Texas
Garfinckel's, Wash. D.C.
Gidding-Jenny, Cincinnati
Gimbel's, Pittsburgh
Halle's, Cleveland
Henry's, Wichita
Jacobson's, Mich. & Fla.
Jordan Marsh, Mass.
Lazarus, Columbus
Livingston's, San Francisco
Macy's, Missouri & Kansas
May Co., So. California
May-Cohen's, Florida
May D&F, Colorado
Nordstrom's, Wash., Ore., Calif., Alaska
Pomeroy's, Pennsylvania
Rike's, Dayton
Chas. A. Stevens, Chicago
Sara's, Baja Calif. & Mexico
Younker's, Des Moines

ADVERTISEMENT

Have you been too busy to look younger?

It took a little doing but you finally have life organized. The children keep their rooms neat without being nagged...or you shut the door firmly on the mess. Your husband cheerfully makes the coffee (well, most mornings) while you're out jogging and everyone pitches in to do some of the household chores. At long last you seem to have enough time and energy to handle your job or community activities without short-changing family life. There are even certain private times each week when you do exactly what you want on your own...go to exercise class, sketch in the park or attend an adult education course. You can't remember feeling so vibrant and young in years. Now you wish you looked as young as you feel. But a quick check in the mirror reveals that you've begun to look older than you like. Perhaps even older than you are.

When you face that little moment of truth, it's time to discover the secret shared by knowledgeable women around the world, busy energetic women like you who cherish the secret of a mysterious beauty fluid which can help them look younger. Here in the United States this beauty fluid, which can help you look younger too, is known as Oil of Olay.®

The very first time you experience the mysterious beauty fluid, you'll know in an instant that it's extraordinary. The delicately rich blend of tropical oil and precious emollients is similar to the natural fluids abundant in younger skin...fluids which in proper balance can help you look younger. Each skin-cherishing drop of Oil of Olay penetrates quickly, without a hint of greasiness, beginning immediately to work with nature to help restore those essential fluids which time and the environment steal every single day of your life. Your skin becomes silky soft, with a velvety smoothness, within moments after you gentle the remarkable beauty fluid over your face and throat. You'll actually see a renewed radiance, a fresh dewy glow as dryness is eased away. And those little lines that make you look older than you like? With Oil of Olay, even those telltale signs of age virtually begin to fade from sight. Is it any wonder that you look noticeably younger?

The difference you see in your mirror day after day is noticeable to other people too. Will anyone mention that you look terrific? Perhaps your husband will give you an extra-warm hug as he helps unpack the weekend groceries. Or you may hear a new pride in your children's voices when they introduce you to friends. But most of all there's the wonderful feeling of confidence that comes from knowing you look your absolute best. And that renewed confidence spills over into your life in sometimes small, sometimes significant ways. You may find yourself thinking about running for the school board or merely insist (politely, but ever so firmly) that the dishwasher repair man come, not next week, but *today.*

Millions of younger-looking women around the world make Oil of Olay an integral part of their daily beauty ritual. Join these knowledgeable women. Gentle on the beauty fluid first thing each morning, after washing or cleansing, to help replenish the essential fluids you need to look younger. Again every evening at bedtime, to let your skin luxuriate in its own moist climate, hour after hour. Any other time your skin feels dry, lavish on Oil of Olay to help restore its delicate fluid balance.

Discover the secret of Oil of Olay and let looking younger become another of the pleasures you enjoy in your busy life.

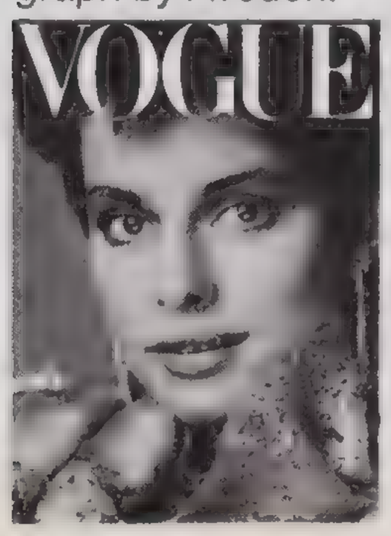
BEAUTY SECRET

• Going from the heat outdoors into your air-conditioned home is a little like taking your face through all the harsh climates of the world in a moment. So be sure to gentle on a little extra Oil of Olay® Beauty Fluid whenever you come inside, to pamper and soothe skin.

Cover Look

All-out pleasures... in fashion and beauty

Nastassia Kinski . . . modern beauty, talked-about actress, all-out charmer. And one of the strongest fashion directions—a beautiful top. Very beautiful: Mary McFadden's gold lace peplum blouse, with her silver-grey moiré taffeta skirt. Both, about $2240. Earrings, M&J Savitt. More about Nastassia, whose next movie is "One from the Heart," starting on page 488. Hair, John Sahag; makeup, Ariella. Details, stores, last pages. Photograph by Avedon.



On the cover, Nastassia Kinski . . . and a good example of unmistakably pretty color in makeup: the look of Rose Madras lips, Rose Tendre cheeks; a mix of Pêche and Brun Doré shadows on eyes. From Orlane's Nouveau Maquillage.

Only Tareyton has the best filter!

For the taste you want in an ultra low tar!

Why the best? Because Tareyton's unique charcoal filter means taste that's smooth. It means flavor that's distinctive. It means that no other cigarette is quite like Tareyton.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Ultra Low Tar
5
mg tar
0.4 mg nic

5 mg. "tar", 0.4 mg. nicotine av. per cigarette by FTC method

"Silk Passage" includes products of 50% Dacron® polyester and 50% combed cotton.

AN EXOTIC 8th CENTURY IKAT.
THE ART OF TRANSLATING IT INTO A SHEET WAS KNOWING HOW TO KEEP ITS ORIGINAL CHARACTER.

COLLIER CAMPBELL DESIGNS FOR MARTEX® THE ART OF MAKING A BED.

Hartmann has an interesting angle on luggage.
The right angle.

When we make Hartmann luggage, we never cut corners. We keep them nice and square.

And for good reason.

There's less wasted space in square corners. So you can pack more.

And you can pack more neatly too. Because your clothes fit snugly right against the corner.

But Hartmann is more than right angles. (If that weren't so, we'd just be an overpriced box.)

There are lots of other ways we don't cut corners.

Our master craftsmen tailor each exquisite detail of our luggage. Stitch by stitch. From the handle to the inside lining.

And we wrap our luggage in only the most luxurious coverings: industrial belting leather (with natural markings, as seen on front case), nylon fisherman's packcloth (rear casual bag), Ultrasuede,® nylon tweed and vinyl.

The result: a triumph of function and style, durability and beauty, good looks—and brains.

You'll never find a production shortcut—or a cut corner in a Hartmann. Which is why Hartmann isn't the cheapest luggage you can buy.

It's simply the best.

hartmann

We don't cut corners.

DuPont TEFLON® soil & stain repeller

Send for a list of your nearest Hartmann dealers, Dept. H

© 1980 Hartmann Luggage, Lebanon, Tennessee 37087

TAKE THE CONFUSION OUT OF MAKING YOUR HAIR BEAUTIFUL.

WITH A REDKEN SALON PRESCRIPTION.

It gets pretty frustrating, not to mention expensive, figuring out which products might make your hair healthy-looking, silky to touch. And actually chancing on the right ones takes nothing less than sheer luck.

Well, consider all this a thing of the past. Consider a Redken Salon Prescription.

You see, when it comes to your hair, Redken leaves nothing to chance. That's because Redken knows hair inside and out.

Whether it's a shampoo, rinse, conditioner, reconditioner or a styling aid, every Redken product is born of science. With ingredients that are as close as can be to what your hair is really made of. A big reason why Redken products work so well.

There's another big reason. Redken doesn't expect you to know exactly which products are right for your hair. And we don't want you confused about how your hair can look its best. That's why we sell our products through salons. Where they're personally recommended by licensed professionals who, like Redken, know hair inside and out. The salon is where people make a career of making hair beautiful. Where they're educated in exactly what your hair needs to keep it silky and healthy-looking, day after day.

It's this one-on-one recommendation that assures the best results. Because stylists are authorities. And they'll prescribe the Redken products that are right for *your* hair. A Redken Salon Prescription doesn't give you false hope. It gives your hair what it needs.

To find the Redken Retail Center Salons nearest you, call 800-423-5369 toll-free. In California call 213-992-3037 collect.

And if you have to go out of your way for your Redken Salon Prescription, it's worth it. Because beautiful hair isn't something you leave to luck.

REDKEN

Beauty through Science.

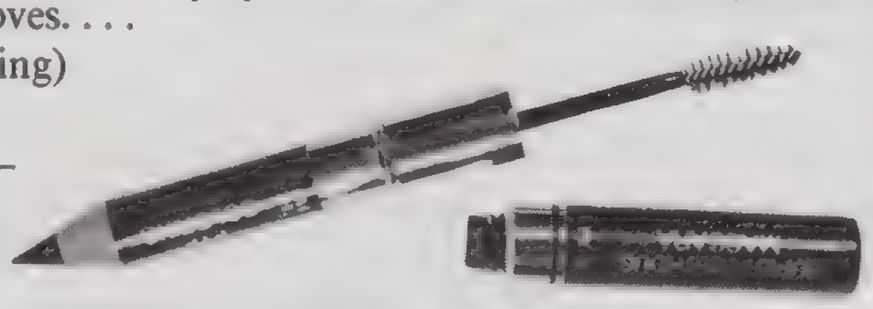
Four working women's real-life beauty ideas

Beauty Now

Survival tactics for women on the go—anything that saves time, energy: Keep standing appointments for hair, manicures, facials, waxing to help you stick to your routine, spare you a lot of phone calls. . . . Moisturize hands while you garden or wash up by wearing a good lubricant (such as Elizabeth Arden's Eight Hour Cream) under rubber gloves. . . . Air-dry hair (better than blow-drying) as you exercise in the A.M. . . . Have a travel makeup kit packed—ready-to-go—at all times.

"Feeling good"—the best beauty secret of all

Great time/space savers: dual-purpose products. Vaseline is the classic example. Baby oil is another. A third, a dark brown pencil—to rim eyes, smudge as "shadow," outline lips. Newest dual idea: Revlon's eye pencil with built-in mascara, *below*.



The best beauty secret: anything that picks up your spirits. One woman says she looks/feels her prettiest after an early-morning walk with her dogs. . . . Another swears by the therapeutic power of baths and loves the instantaneous "lift" she gets from fragrance. All four think of clothes as "makeup," are very conscious of the way different colors, textures make them look. White and gold, worn near the face, are special favorites. Day makeup is kept to a minimum by all four; but, at night—a little extra, a little more. Current nighttime passion: the sparkle of metallic blush, shadow, or liner pencil. Never all three at once though. A little sparkle goes a long way.

A little pampering—time spent on *you*—makes you look, feel better

NEW "JEWEL" OF A SCENT

Part of the luxury, the fun of fragrance has always been the bottle it comes in. Tiny crystal flacons, sterling-silver vials—to keep long after the perfume is gone. Now, from Les Must de Cartier: beautiful bottles that keep on going—classic burgundy lacquer and chrome . . . 18k-gold plate . . . stainless steel with gold-tone rivets: all refillable with any of three intriguing new Cartier scents, two for women, one for men.

Photo, *top:* Jacket and blouse, Gloria Sachs

Talking about...

Photography

Mysterious master whose provocative images changed the focus of the art

By Rosalind Krauss

Who is the Picasso of photography? Twenty years ago, informed taste would probably have answered "Edward Weston," thereby insisting on photography's essence as a tool for mastering reality—a privileged way of seeing through the disorganized surface of the natural event to something pristine, simplified, ordered and, at the same time, a means for delivering that surface as magically, sensuously, heightened.

Today, we would say "Eugène Atget," and in so doing not only would we be deserting Weston, we would be defying him. For Atget, the strange loner who photographed Paris in the first decades of this century with his antiquated stand-camera and his heavy glass plates, struck Weston as a minor talent. "Not a fine technician," Weston lamented of Atget, adding that "his instinct for subject matter was keen, but his recording weak, his construction inexcusable."

Yet for New York City's Museum of Modern Art, Atget is photography's Picasso. And, this month, this judgment is being enshrined in a mammoth sequential Atget exhibition, the photography department's answer to last year's Picasso show. Five hundred photographs have been chosen to represent a total production of about ten thousand images, and will be mounted in four separate exhibitions over the course of the next two years. Not one but four individual catalogues will accompany these installations. Taken together, these catalogues will constitute the crucial scholarly and critical apparatus for grasping this major, and, it must be added, ravishingly beautiful body of work. Capturing a vast, composite picture of French civilization teetering on the brink of the modern age, Atget compiled a document that has been compared to Proust's: rich, various, and complexly ironic. In its very nature—both its scope and its precision—Atget's project seems to epitomize photography in the way that Picasso's art seems to stand for what we mean by modern painting.

"Eugène Atget," 1927, by Berenice Abbott, the doyenne of American women photographers who rediscovered Atget's work for the world

But who is Eugène Atget?

The comparison between Atget and Picasso does have its special ironies. Because, if Picasso is the twentieth century's most famous artist, Atget comes close to being its least. Further, the question "Who is Atget?" must be asked quite apart from matters of publicity or fame. For it is a literal question, one born of the peculiar history of photography, with its long *(Continued on page 170)*

The rich images of Atget: left, "Vitry," 1925–7; far left, "Sceaux-les-Chartreux, ferme," 1924; The Museum of Modern Art, New York; Abbott-Levy Collection, partial gift of Shirley C. Burden. Abbott photo, above: Silver Print, 13 5/16 x 10 5/16". Collection, The Museum of Modern Art, NY. Gift of Maria Morris Hambourg.

Germaine Monteil

SUPER MOIST
LINE-STOP CREME CONCENTRATE
Minimizes
fine dry lines

Sweater by Izabel, Esther Gallant earrings.

News to make you happy:

SUPER MOIST LINE-STOP CREME CONCENTRATE

With a moisture-penetration system so advanced, it's been awarded a U.S. patent.*

Touch one drop, and feel the important difference in this line-retardant formula's consistency. Germaine Monteil made it concentrated, to target-treat telling line-prone areas around eyes and mouth, forehead and neck.
Super Moist Line-Stop Creme Concentrate penetrates to form a locked-in moisture bank for skin to draw on...minimizes existing dry lines...actually helps prevent new dry lines from forming.

Your skin deserves news this good:
Super Moist Line-Stop Creme Concentrate.
(U.S. Patent No. 4,216,201).*

EUGÈNE ATGET

(Continued from page 168)

separation from the practices of high art and its possibility for extended but anonymous careers. Unlike Picasso, about whom every scrap of personal information seems known, Atget's is a name to which one attaches very little substance as a "life."

The few facts we know are these: Around the age of forty, Atget turned to photography after having been, in turn, sailor, actor, and—very briefly—painter. In the 1890s, he began a career that he was to pursue with demonic persistence for over thirty years, dragging fifty pounds of equipment up and down the boulevards of Paris and out to its surrounding parks and châteaux, producing about ten thousand negatives, which, with the aid of his fiercely loyal common-law wife, he printed and assembled into handmade albums. But his purpose in conducting this pictorial Search for Lost Time—art? history? document? personal fetish?—has been unknown. Atget wrote no letters, kept no diaries, discussed his profession with no one who left a record. In the art world of Paris, known for its gregariousness, Atget's isolation was almost total.

The fact that Atget survived at all as an esthetic persona was largely a matter of luck. Even so, the circumstances—namely the rescue from the trash heap of the major portion of Atget's prints by Berenice Abbott, the young American who was herself destined to become this century's premier woman photographer—guaranteed the survival of the art just as surely as they insured Atget's obscurity.

Berenice Abbott, who had become Man Ray's assistant shortly after arriving in Paris in 1923, met Atget just prior to his death in 1927 and tried to communicate with him across barriers of age, illness, language, and culture. Never invited past the spartan room of Atget's apartment that served as his studio, she could not know that beyond the threshhold was an Edwardian sitting room, and that the man she had always seen in patched work clothes lived his private life as a *bon bourgeois*. She saw Atget as an isolated *naif*, an impoverished shadow who had haunted the streets of Paris, composing its portrait by means of an extraordinarily intuitive vision.

If the impressions Abbott gleaned from a few visits to an old man have persisted for over fifty years as our only access to the artist's personality, this is because we have had virtually nothing else to go on. The silence was almost complete. Into this silence, one could cast only a series of unresolvable questions. What was this man doing as he persisted day after day creating his huge body of work? Was he making "art"? Was he aware of the complexity of his images? Or their strange beauty? Or was he performing the "simple" act of documentation? And if so, for whom? How did he live and to whom did he sell his work? But most importantly, for our notion of the meaning of cultural objects, what were his intentions?

Fashion photographer and vanguard artist Man Ray was the first to notice the conceptual authority of Atget's work. Not only did he tip off Berenice Abbott, thereby leading to the work's preservation; but he also alerted his fellow Surrealists, thereby leading to its first publication (in 1926, just a year before Atget's death). The photograph the Surrealists used to represent Atget was of mannequins in a shop window *(Continued on page 172)*

FOR YOUR INSIDE JOB VISIT ONE OF THESE GLEMBY IN-STORE HAIR SALONS:

PHOTOGRAPHED BY SCAVULLO
HAIR BY GARREN AT THE PLAZA/GLEMBY

ALABAMA Holmes

ARIZONA The Broadway, Diamond's

ARKANSAS M. M. Cohn, Sears

CALIFORNIA The Broadway, Bullock's North, Bullocks Wilshire *(Palm Springs, Woodland Hills, Newport Beach)*, Harris', Henshey's, Liberty House *(San Francisco, Dublin)*, Macy's *(Citrus Hts., Hilltop, Stockton, Newark, Pleasanton)*, I. Magnin, Rodders, Sears

COLORADO The Denver, Sears

CONNECTICUT Howlands, Macy's, Malley's, Reibman's, Sears

DELAWARE Sears, John Wanamaker

WASHINGTON, D.C. Woodward & Lothrop

FLORIDA Furchgott's, Jordan Marsh, Maas Bros., McRae's, Sears

GEORGIA Davison's, Belk-Matthews, Sears

HAWAII Liberty House

IDAHO The Bon

ILLINOIS Bergner's, Bonwit Teller, Carson Pirie Scott, Famous-Barr, Goldblatt's, I. Magnin, Myers Bros., Neiman-Marcus, Sears, Venture, Weise's, Wieboldt's, Younkers

INDIANA Block's, Carson Pirie Scott, de Jong's, Elder-Beerman, Goldblatt's, Hudson's, Hutner's, Lazarus, Sears, Venture

IOWA Roshek's, Sears, Venture, Younkers

KANSAS Adler's, Harzfeld's, Sears

KENTUCKY Sears, Shillito's

LOUISIANA Holmes, Sears

MAINE Freeses', Sears

MARYLAND Bamberger's, Bloomingdale's, Eyerly's, Hecht's *(Downtown Baltimore)*, Hochschild-Kohn, Hutzler's, Sears, Woodward & Lothrop

MASSACHUSETTS Almy's, Blake's, Bloomingdale's, Cherry & Webb, Filene's, Jordan Marsh, Outlet, Sears, Star Store, Steiger's

MICHIGAN Goldblatt's, Hudson's, Sears, Steketee's

MINNESOTA Powers, Young-Quinlan

MISSISSIPPI Holmes, McRae's, Sears

MISSOURI Adler's, Boyd's, Famous-Barr, Harzfeld's, Sears, Venture

MONTANA The Denver

NEBRASKA Ben Simon, Sears, Younker-Kilpatrick's

NEVADA The Broadway, Diamond's, Macy's, Sears

NEW HAMPSHIRE Almy's, Sears

NEW JERSEY Abraham & Straus, B. Altman & Co., Bamberger's *(East Brunswick, Rockaway, Toms River)*, Bloomingdale's, M. Epstein, Hahne's, Sears, Steinbach's, Stern's, John Wanamaker

NEW MEXICO The Broadway

NEW YORK Abraham & Straus, Adam, Meldrum & Anderson, B. Altman & Co., Henri Bendel, Bergdorf Goodman, Bloomingdale's, Bigelow's, Boston Store, Bresee's, Carl Co., Edward's, Erlanger's, B. Forman, Garber's, Hens & Kelly, Howlands, Macy's, McCurdy's, Neiman-Marcus, Sears, Sibley's, John Wanamaker, Witherill's

NORTH CAROLINA Coplon's, John Carroll, Matthews-Belk, Miller & Rhoads, Sears

OHIO Elder-Beerman, Gidding-Jenny, Gregg's, Halle's *(Columbus)*, Higbee's, Hudson's, Jacobson's, LaSalle's *(Bowling Green)*, Lazarus, May Co., O'Neil's, Rike's, Sears, Shillito's, Stern & Mann's, Strouss

OKLAHOMA John A. Brown, Sears

OREGON Frederick & Nelson, Mervyn's, Sears

PENNSYLVANIA Abraham & Straus, B. Altman & Co., Bamberger's *(N. Wales, King of Prussia)*, Bonwit Teller, Bon Ton, Boscov's, Cox's, Corner House, Eyerly's Gimbel's *(Lancaster)*, Lady Bug, Ormond's *(Lancaster)*, Schleisner's, Sears, Strouss, John Wanamaker, C. K. Whitner

RHODE ISLAND Cherry & Webb, Jordan Marsh, Peerless, Sears

SOUTH CAROLINA Davison's, Sears

SOUTH DAKOTA Younkers

TENNESSEE Cain-Sloan, Loveman's, Sears

TEXAS Bealls, Foley's, Joske's, McClurkan's, The Popular, Scarbroughs, Sears

UTAH Sears

VERMONT Almy's, Magrams

VIRGINIA Miller & Rhoads, Rices Nachmans, Sears, Woodward & Lothrop

WASHINGTON The Bon, Frederick & Nelson *(Tacoma)*, I. Magnin, Sears

WEST VIRGINIA Lazarus, Parsons Souders, Stone & Thomas

WISCONSIN Boston Store, Goldblatt's, Sears, Weise's

CANADA The Bay *(Alberta, British Columbia, Manitoba, New Brunswick, Newfoundland, Nova Scotia, Saskatchewan)*, Bowring Bros., T. Eaton's *(New Brunswick, Newfoundland, Nova Scotia, Ontario, Quebec)*, R.T. Holman, Holt Renfrew, Charles Ogilvy's, Rosberg, Sears *(all provinces)*, Wood Bros., Zeller's

IN ADDITION, Glemby operates 45 "Black Hair Is" specialty salons and 145 international salons in Australia, Denmark, Mexico, New Zealand, Puerto Rico, South Africa and the United Kingdom.

For further information, please call Glemby Public Relations Department (212) 477-8325 or write Glemby International, 120 East 16th Street, New York, N.Y. 10003.

"Who did your hair?"

"It was an inside job."

Glemby Hair Salons are conveniently located inside many of the world's finest department and specialty stores. Staffed by superb stylists, who always have time for a complimentary personal consultation with you, Glemby offers a complete range of services designed to give you the right look at the right price. Next time you're at one of the fine stores listed at the left, try our fine salon and experience your own inside job!

GLEMBY IN-STORE HAIR SALONS

THE ART OF BEAUTIFUL HAIR.
THE SCIENCE OF HEALTHY HAIR.

©J. G. HOOK, INC. 1981

Classic feminine apparel and accessories with grace and presence. *In regular and petite sizes, at fine stores nationwide.*

Send for "The J. G. Hook Woman," an informative brochure.

1410 Broadway • New York • 10018

J. G. HOOK ®

EUGÈNE ATGET

(Continued from page 170)

kaleidoscoped by the reflected interventions of distant trees and buildings. In this play of reflections the Surrealists saw a theater of frozen gesture and broken, weightless space—reality caught enacting the condensation and displacement of dreams.

Thereafter, Atget was knighted (however posthumously), a member of the European avant-garde. And in those frequent visual superimpositions in which his own reflected image as photographer is projected onto the surface of the object photographed, some saw a particularly modernist intention: the revelation of the process of the image's making. But did Atget in any sense intend to break reality apart and recompose it in the manner of collage? Did he intend to fold reality back upon itself to create a hall of mirrors? Can he be properly thought of as a modernist?

Atget did not, of course, make ten thousand photographs of Paris shop fronts. His range of subjects was as broad as the city he was recording, and thus many different "Atgets" emerged from this wealth of imagery. As Berenice Abbott predicted of the man she had proclaimed a genius, "If the Surrealists claimed Atget, more power to them—but so will others of different schools and beliefs. All sides claimed Balzac. They both belong to the world."

When the photography world claimed Atget, it did so as the man who had repeatedly and unerringly understood the natural choreography of space. Imagine a swarm of fireflies creating random patterns against the night. Then imagine someone who with total sureness could place himself within that field so that, from his vantage, those tiny points of luminescence would form a perfect map of the constellations. You are imagining the photographic greatness of Atget. This sense of there being a point around which reality would unfold itself like the petals of a complex flower, revealing unsuspected symmetries and strange twinnings, but always doing this naturally, from within, and not as though imposed by a mastery outside itself—this is one of the many experiences offered by Atget's work.

And there are others. Atget's images not only delineate the formal patterns of reality but they seem to construct a set of cultural interpretations as well. The first of the Museum of Modern Art exhibitions, entitled *Old France*, is devoted to the countryside outside Paris, to farms and villages, to cottages and lanes. Many of its photographs are of flowers, singled out as they stand in gardens. But the image that Atget inevitably finds and records is of the growing object—the flower—suspended midway in a mysterious passage between nature and culture. Thus the stalks of a garden's lilies will be tied in a prefiguration of the parlor's bouquet. Or the vines flowering beside a window will be juxtaposed with the woven roses in the lace of a pair of curtains—a visual rhyme of nature and artifice. From this sort of image, there emerges a sensibility of a far more sociologically inquisitive cast than anything the Surrealists would have dreamed of (or cared about).

The almost nothing that we have known of Atget for over fifty years has been vastly expanded during the last six. The results of an intense labor to reconstruct the artist who left this spectacular body of work are part of what the Museum of

(Continued on page 176)

Wrap yourself in something special

EMBAMINK

Only one of eleven special shades from EMBA®
"Autumn Haze" natural brown American mink coat
by Alixandre.

® Registered trademark EMBA Mink Breeders Association, Racine WI © EMBAMINK 1981

CIAO

L'élégance de Paris
The vitality of New York
La dolce vita di Roma

Ciao Parfum, made and bottled in France by L' International Houbigant

HEALTH

Inner Info: pelvic disease

New ways to avoid and treat

BY JANICE HOPKINS TANNE

What if you couldn't have a baby when you decided to? It's one thing to postpone motherhood because of career demands, another thing to discover that now is the right time and you have a fertility problem.

Infertility is on the rise; and, by 1990, approximately one couple in seven will be unable to have the children they want. The main reason for this enormous health problem is pelvic inflammatory disease (PID), says Paul J. Wiesner, M.D., director of the venereal disease control division at the Centers for Disease Control in Atlanta. And PID is largely preventable, if you know how.

PID, sometimes also called salpingitis, is an infection of the Fallopian tubes, through which a fertilized egg must pass on its journey from the ovaries to the uterus. "We don't appreciate how tiny and fragile these tubes are," Dr. Wiesner explains. "They're only the size of a strand of spaghetti." It doesn't take much scarring to block the tube completely, preventing your wanted pregnancy, or to obstruct it so that the fertilized egg can't pass and you suffer a dangerous ectopic pregnancy.

Ectopic pregnancy (in which the fertilized egg starts to grow in the Fallopian tube) is ten times more common if you've had PID, according to reports from Sweden, where most of the best long-term research in PID has been done.

PID is almost always caused by sexually transmitted organisms, especially gonorrhea and *Chlamydia trachomatis* (a common but hard-to-diagnose bug that leads to urethritis in men and vaginal, cervical, and pelvic infections in women). If you get one of these sexually transmitted diseases, you have about a one in five chance of developing the serious complication—PID—says William M. McCormack, M.D., associate professor of medicine at Harvard Medical School and director of diagnostic laboratories at the Massachusetts Department of Public Health State Laboratory Institute. Also, he explains, common procedures such as the insertion of an IUD, dilation and curettage, abortion, even childbirth make it possible for organisms normally present in the vagina to move through your cervix into the uterus and tubes and produce PID.

Symptoms of PID usually include lower abdominal pain, discomfort when urinating, and spotting between periods. They can be deceptively mild or severe enough to send you to the nearest emergency room in desperation; recurrence is common.

Are you a high-risk woman in terms of PID? If you are sexually active with more than one man, you have an increased risk of getting PID, says William J. Ledger, M.D., professor and chairman of the department of obstetrics and gynecology at New York Hospital-Cornell Medical Center.

Also, women who start their sex lives in their mid-teens have a higher risk of getting PID (then, not later), says King K. Holmes, M.D., Ph.D., professor of medicine at the University of Washington School of Medicine in Seattle, perhaps because their cervical mucus is thinner and less protective against invading organisms, and because they are likely to have more sex partners, increasing the risk of infection.

Black women have a higher risk of developing PID if they get gonorrhea than white women, says David A. Eschenbach, M.D., associate professor of obstetrics and gynecology at the University of Washington School of Medicine. The reason: their infections are often due to a particularly virulent strain of the gonorrhea bug.

To avoid PID, your choice of contraception is crucial. "If you use the IUD, you have four times the risk of getting PID, compared to a woman who uses no contraception," says Dr. Holmes.

Why the bad news about the IUD? Richard L. Sweet, M.D., associate professor and vice chairman of the department of obstetrics, gynecology, and reproductive sciences at the University of California, San Francisco, and chief of services of the department of obstetrics, gynecology, and reproductive sciences at San Francisco General Hospital, says he thinks the IUD interferes *(Continued on page 176)*

THERE'S ONLY ONE PLACE IN AMERICA TO BUY THE WORLD'S FINEST MAKEUP BRUSHES.

Perfect shape, proper balance, the softest bristles distinguish Trish's exclusive design.

No brushes come closer to perfection than those designed by makeup and skin specialist, Trish McEvoy.

That's why leading makeup artists and models swear by them.

For they're softer. More sensuous. And they're uniquely "skin sensitive" to let you control and create gently, with no irritation.

Own them.

And discover the difference the world's finest makeup brushes can make.

To order, simply send the coupon or call 212-758-7798.

TRISH McEVOY MAKEUP BRUSHES
800A Fifth Avenue,
New York, N.Y. 10021

Please send the following
(Add $2.00 postage/handling.
Send check or money order only):

___Powder .....@ $ 50.00
___Blush/Powder (Flat) .....@ $ 20.00
___Blush/Powder (Round) .....@ $ 20.00
___Contour .....@ $ 15.00
___Eye (All-Purpose) .....@ $ 10.50
___Eye (Detail) .....@ $ 10.50
___Set of 6 w/Ultra Suede Case ....@ $125.00

Name_____

Address_____

City_____State_____Zip_____

Is order for you ☐ or a gift ☐? N.Y. State Residents add 8% Sales Tax. Allow 2-4 weeks delivery. T-V

TRISH McEVOY/MAKEUP BRUSHES
A beautiful way to take control.

The mark of elegance...
fur from
Benj
NEW YORK

Benj, New York
370 Seventh Avenue
New York, NY 10001
(212) 736-6374

PELVIC DISEASE

(Continued from page 175)

with your body's own defense mechanisms. "When there's an IUD present in the uterus, there tends to be a chronic inflammation which may spread and become salpingitis," he says. "The string may enable bacteria to move up from the vagina into the uterus."

He feels the IUD should not be used if you haven't had your family yet, but he lets a woman make her own decision when she understands the risk and knows the early warning signs of infection.

Probably there is a difference in risk with the different IUDs, Dr. Sweet says, mentioning studies which suggest your safest choice is the copper-containing IUD and the most dangerous the Dalkon shield, which is no longer available.

Many women who've used an IUD have pain, cramps, and spotting, especially during the early months of use, and their doctors usually tell them this is the body's way of coping with a foreign object. In light of what we know now, are these perhaps the early signs of infection? "They can be," says Dr. Sweet, "and I ask patients to come in and be examined to rule out an infection."

If there's bad news about the IUD, there's very good news about the Pill. It seems to protect you against PID, perhaps by making your vaginal environment more hostile to infecting organisms, perhaps by its effect on your cervical mucus. The Pill thickens the mucus, making it more protective and shortens the menstrual period, when the uterus is more open to infection.

As for your other choices in contraception, researchers say there is no proof that they increase or decrease your risk of getting PID. However, if you don't want to use the Pill, or can't, Dr. Ledger votes cautiously in favor of barrier methods such as the condom and diaphragm, on the grounds they may decrease the likelihood of infection somewhat.

If you do develop PID, you should know there's controversy over the best methods of diagnosis and treatment. Swedish physicians at the University of Lund, who've spent twenty years studying PID, take it more seriously than American doctors, who treat most women as outpatients. Lars Weström, M.D., and his team put all women with PID in the hospital. They make a diagnosis by laparoscopy: a small tube is inserted into the abdomen through a small incision and the doctor inspects the tubes and takes a sample of tissue to determine the infecting organism. Then they tailor antibiotic treatment to the organisms found, and the antibiotics are sometimes given intravenously.

All these points—hospitalization, laparoscopy, and intravenous antibiotics specific for the infection—are important to successful treatment of a woman with PID and, thus, to her future fertility. Dr. Holmes points out that laparoscopy confirms the clinical diagnosis in only two-thirds of patients. In the others, nothing is found as the problem turns out to be appendicitis, ectopic pregnancy, or endometriosis, which require entirely different treatment. In the United States, physicians agree the doctor can probably diagnose severe, classical cases without laparoscopy, but it's useful when the diagnosis is in question.

Precise identification of the infecting organisms is important to treatment and to future fertility because it helps the doctor select the correct antibiotic. PID can be caused by gonorrhea and chlamydia, among other organisms, and in recurrences there may be several other organisms involved. You should know that the treatment for gonorrhea—penicillin—has no effect on chlamydia. Tetracycline, on the other hand, works against both organisms.

And intravenous antibiotics—obviously a hospital procedure—mean that you will get the effective amount of the drug. Nausea and vomiting are common in PID, and make it difficult for a woman to take and keep down the required number of pills.

"I'd like to hospitalize more patients, and we'd all like to know more about the disease," says Dr. Ledger, complaining that research money isn't directed toward this important area of women's health.

"This is not a cold or the flu, but a serious infection that causes illness, surgery, sterility, and chronic disease in otherwise healthy young women," says Dr. Eschenbach. "Early treatment makes infertility less likely." ▽

EUGENE ATGET

(Continued from page 172)

Modern Art is unveiling over the course of these exhibitions. The labor has been collaborative, the work of the director of the department of photography, John Szarkowski, and his assistant on this project, Maria Morris Hambourg. It was she who finally cracked what had always been the central puzzle within the known evidence of the Atget material: the code for the numbers etched into each of his negatives—numbers that should have been an important key to his intentions but, in their seeming disorder, had functioned for many years only as the evidence to an apparent operational randomness. The simplest thing would have been for the numbers to be sequential and chronological. But, evidently, they were not. Whole ranges of entirely different subjects shared the same numbers.

It has now become clear that the numbers are not so much a chronology as they are an intricate system of indexing, an elaborate subject file, which, for the most part, is startlingly systematic. The subject, of course, is France, broken down into major categories and, within those, into subcategories. Atget's numbers are a reflection of a vast topographic index—a cross between the ciphers on a geographer's map and the cards in a librarian's catalogue.

From this numerical system emerges a pattern of intention that forever silences the doubt that there was method in the seeming madness of Atget's production. If the method has a documentary drive behind it—an acknowledgement of the endlessness of the world, and its infinite number of subjects and aspects—this is a drive that moves in an opposite direction from the attempts of Weston's generation of photographers for images of stillness, perfection, and closure. To admit the vastness of the documentary project into the heart of any experience of "form," so that one is always modifying the other, is to come closest to what modern sensibility finds most truly photographic. That sensibility now seconds Berenice Abbott's perceptions when, on first encountering this work, she could simply state, "Atget's photographs . . . somehow spelled photography to me." ▽

1.2 ounces, Ninety Dollars

Cellular Wrinkle Cream

...an investment in the future of your skin.

For well over half a century, the Clinic La Prairie in Clarens, Switzerland, has attracted the rich, the powerful, the beautiful and the renowned with the promise of a most remarkable treatment. In the midst of our modern world of stress, air pollution, pressure and fatigue, the Clinic, a modern medical institution, remains a tranquil and luxurious haven, devoted to the health and well-being of its discerning clientele.

Cellular Wrinkle Cream was created by Laboratories La Prairie to meet the needs of specific problem areas of the face, where "aging" lines are apt to appear.

Formulated under the scrutiny of highly trained Laboratories La Prairie technicians, this uniquely effective skin treatment product was created to help enhance the skin's ability to care for itself. Cellular Wrinkle Cream rehydrates skin at the cellular level, with its deeply penetrating concentration of stabilized placental cells. These nourishing cells intensify optimum moisture retention and discourage the dryness that leads to premature aging. Rich in collagen and elastin, Cellular Wrinkle Cream replenishes the uppermost layer of skin cells—those most vulnerable to environmental assaults—protects them and works to improve texture and resiliency. Whenever and wherever the visible signs of aging occur, Cellular Wrinkle Cream provides exactly what the skin needs to combat them.

Don't you owe it to yourself to find out what Cellular Wrinkle Cream can do to help inhibit the appearance of aging for your skin?

CLINIC LA PRAIRIE

la prairie
SWITZERLAND

SAKS FIFTH AVENUE

The Best in Silks

brijo by David Barr

NEW YORK 498 Seventh Ave., 2nd flr.
EXECUTIVE OFFICE David Barr Enterprises:
122 East Seventh Street, Los Angeles, CA
90014/(213) 627-5353

TALKING ABOUT POETRY

Virgil: older than Christianity, a poet for the new age

An appreciation by a modern master

BY JOSEPH BRODSKY

EDITOR'S NOTE: *Joseph Brodsky, the preeminent Russian poet and critic now living and teaching in America, is author most recently of "A Part of Speech." Here, Brodsky celebrates a great predecessor, the Roman poet Virgil, on this 2000th anniversary of his death.*

The sad thing about Jesus Christ is that he never read the Latin poets. In theory, he should have known the language, since he lived in what was at that time the Roman Empire. So he had a chance. On the other hand, Pontius Pilate never read much poetry either. Had he done so, and had he read, in particular, Virgil's *Eclogues* (which were published a good seventy years before the events in Jerusalem), he'd surely have paid closer attention to the story Jesus was telling. Pilate might have recognized in the man brought before him somebody whose arrival was prophesied, as some scholars think, by Virgil in the Fourth Eclogue of his *Bucolics*. At any rate, the knowledge of this poem could have compounded Pilate's doubts enough to spare the man. Alternatively, Jesus, had he known the poem, could have built a better case for himself.

But, it just so happens that those who should read don't, while those who read don't matter. Neither Jesus nor Pilate knew the Fourth Eclogue, and this is partly why we are presently in such poor shape. Reading poetry saves one many a trip; reading Virgil does so particularly well. Without him, our civilization is simply unthinkable. We and our way of thinking are in many ways merely an effect, the cause of which is harbored in the poet's lines. Perhaps he couldn't save Jesus; but it's he, Virgil, who with the Sixth Book of his *Aeneid*, has called to life Dante's *Divina Commedia*. Which, in a sense, amounts to getting even with both Christ's and Pilate's ignorance.

Virgil was born in 70 B.C. near Mantua and he died, at the age of forty-nine, two thousand years ago in Brindisi. He was older than Christianity. Octavian Augustus was his schoolmate, although seven years the poet's junior; Horace and Ovid were his contemporaries. There is only one depiction of Virgil, that floor mosaic done a century or so after he died, in Sousse, Tunisia. Tall, lean, with short cropped hair, he looks like a cross between Anthony Perkins and Max von Sydow.

The reasons for Virgil's popularity throughout these two thousand years are his narrative skills and the power of his imagination. Of all Roman poets, he is the most eventful: the amount of action per line in the *Aeneid* is even greater than that in Ovid's *Metamorphoses*. Virgil is simply great fun to read, if only because lots of things happen in his lines and, therefore, in his readers' imaginations. In a sense, Virgil is an even more interesting writer than Homer, whom he obviously tried to imitate, because Homer is excessively descriptive and his compound adjectives are sometimes simply annoying. But then again, Virgil had the advantage of writing seven centuries later than Homer, during which period the visual arts developed enough to spare poets the necessity of depicting the existential surface with the same precision as man's inner landscape.

True, in both the *Bucolics* and the *Georgics* Virgil has done a lot to describe nature. However, in his case, nature was concrete arable land, not simply a background for heroic deeds. His treatment of the surrounding world differs radically not only from Homer's but also from that of Theocritus, the great Alexandrian poet who invented idyllic poetry as an antithesis to both the epic and dramatic manner characteristic of Greek poetry of the classical period. The gentle shepherds and their nymphs who wandered with the help of Theocritus into world literature acquire in Virgil the mortal features of real Italian peasants. They still converse at length of love and poetry, but they are keen on property issues, too.

The second part of the first century B.C., when Virgil was writing, was a time of terrific civil strife in Rome, accompanied by the ravages of several wars, purges and land confiscations. An individual's existence was, proportionally speaking, endangered about as much as it was in the late 'thirties and 'forties of this century. People were yearning for peace and stability, and this is probably why Virgil chose the pastoral (i.e., rural) setting both as his poetic idiom and as his actual habitat. Land was the only certitude available, and in the poet's adherence to the philosophy "to live in accordance with nature," one senses that note of despair that is the mother of wisdom.

In other words, nature for Virgil was an object of observation rather than a symbolic entity or, for that matter, the subject of his own physical labor. He was the first gentleman-farmer in the long succession of poets that seems to have ended in this century with Robert Frost. The practical information—such as how to handle this or that plant—that fills his *Georgics* probably came to the poet from his slaves and gardeners, and is sometimes erratic and wild. But this is precisely what saves Virgil from speaking with the first person singular. He is the poet who almost never uses the pronoun "I," thus avoiding that ubiquitous egocentricity which *(Continued on page 180)*

THE MAIDENFORM WOMAN. YOU NEVER KNOW WHERE SHE'LL TURN UP.

But the mood is electric whenever she wears sleek, sensuous Sweet Nothings. Both the elegant front-close bra and matching bikini in lustrous satin tricot with delicate scalloped lace. Your beauty will come to light in this exquisite softcup. Also available in underwire, light fiberfill or demi-bra. Bras from $8. Bikini $5.50. In radiant colors.

Sweet Nothings by Maidenform

Prices are suggested retail. Prices higher in Canada.

Made with Antron® DuPont registered trademark. Lace—Nylon Tricot "Antron III" Nylon. Exclusive of decoration. Shoes by La Marca. Jewelry by M & J Savitt

VIRGIL

(Continued from page 178)

plagues both his contemporaries and his successors. In short, Virgil is "an objective" treating man *sui generis* and not as his alter ego. He is anything but narcissistic, he is unwittingly democratic and extremely humble. This is why his lines are totally devoid of that *a priori* authority of a "poet," and why he is going to be read for another millenium, in case it arrives.

The only thing for which posterity used to reproach Virgil was that he treated Octavian Augustus too nicely. But that was caused by the same yearning for peace and tranquility—and, come to think of it, for posterity as well: a natural desire for a writer. And, indeed, Octavian brought those things to Rome. What probably also went into Virgil's praise of the Emperor were his memories of their shared school years, plus the literary convention of the time which required the expression of gratitude to the ruler. Still, I think Virgil genuinely liked Octavian who was, after all, younger than the poet, and his praise is tinged with an air of condescension and wry humor rather than with feverish adoration. The man of study, of contemplation—i.e., of passivity—Virgil simply tried to instruct Octavian, the man of deeds and destiny. Who knows, given the intricacy of the cause-and-effect interplay, Virgil's accusers might never have come into existence had it not been for the Emperor's wasting his time over the pages of the *Aeneid.*

In what is believed to be his auto-epitaph, Virgil says that he "sang of pastures, cultivated fields and rulers." The key word is "sang," because unlike a prose writer, a poet is never defined by his content. A poet, and indeed his content, are defined by the timbre of his voice, by his diction,by the way he chooses and uses his words. In that sense, Virgil is quite an unpredictable writer—and not so much because of the story he tells but because of his handling of words. The most common criticism leveled at him after his death was that "he uses usual words but in an unusual way." This remark was surely prompted, first of all, by the *Georgics,* where the poet sings of "cultivated fields"; for Virgil literally revels here in the words denoting agricultural paraphernalia, words heretofore seldom encountered in poetry. He literally stuffs his lines with all those ploughs, hoes, furrows, harrows, rakes, harnesses, shaft-bows, and beehives. What is worse, he doesn't use them symbolically.

That had to do, most likely, with the poet's desire to avoid stylistic clichés: the poetic idiom at the time was already well developed. Also, this objectivity was a way for Virgil to pay tribute to his predecessor Titus Lucretius, the author of the greatest poem ever written in Latin, *On the Nature of Things.* But above all, Virgil was a realist; an epic realist, to be precise, because, speaking numerically, reality in itself is epic. For Virgil, therefore, the best if not the only way to understand the world was to list its content, and if he missed anything in the *Bucolics* or the *Georgics,* he surely caught up with those things in the *Aeneid.* The cumulative effect of his poetry on a reader is the sensation that this man has itemized the world, and in a very meticulous fashion. Whether he talks about plants or planets, soils or thoughts, emotions or destinies of men or of Rome, his close-ups are both absorbing and disturbing. But so are the things themselves.

Many people contributed to *The Bible;* Virgil wrote the *Bucolics,* the *Georgics* and the *Aeneid* alone. His effort to explain the world was thorough enough to make him descend into the netherworld. His descriptions of it are oddly convincing, because they are not tied to any scholastic doctrine. Of course, the prophecy that Anchises, the father of Aeneas, makes is a phony prophecy: it doesn't reach beyond the poet's own lifetime. Virgil simply rehashes the known past in an exalted key. And yet the pride for Rome's future that resounds in the voice of that old man is not simply the poet's pride for Rome's achievement. In these words, one senses a hope of a pagan which is, it must be admitted, much less egocentric and more tangible than that of a Christian.

> Others will mold in more flowing lines the breathing bronze,
> I doubt not, and shape the [dead] marble into living faces;
> Others will plead cases better and mark out with the [astronomer's] rod the journeyings of the sky and tell the rising of stars:
> Make these your cares, Roman, to govern peoples and to let custom establish peace.
> To spare the conquered and to fight down the proud. These shall be your arts.

Well, it all came to pass, except for the sentiment. Sentiments stay and it's they that make the ancient authors recognizable. Like every human being, a poet has to deal with three questions: how, what for, and in the name of what to live. The *Bucolics,* the *Georgics* and the *Aeneid* answer all three, and these answers apply equally to the Emperor and to his subjects, to antiquity as well as to our times. The modern reader may use Virgil in the same way as Dante used him in his passage through Hell and Purgatory: as a guide. ▽

What's not in it is as important as what is

What's *not* in it? Things that can dry your skin, irritate your complexion. Things like strong detergents...artificial coloring...added perfumes...harsh free alkali...synthetic fillers.

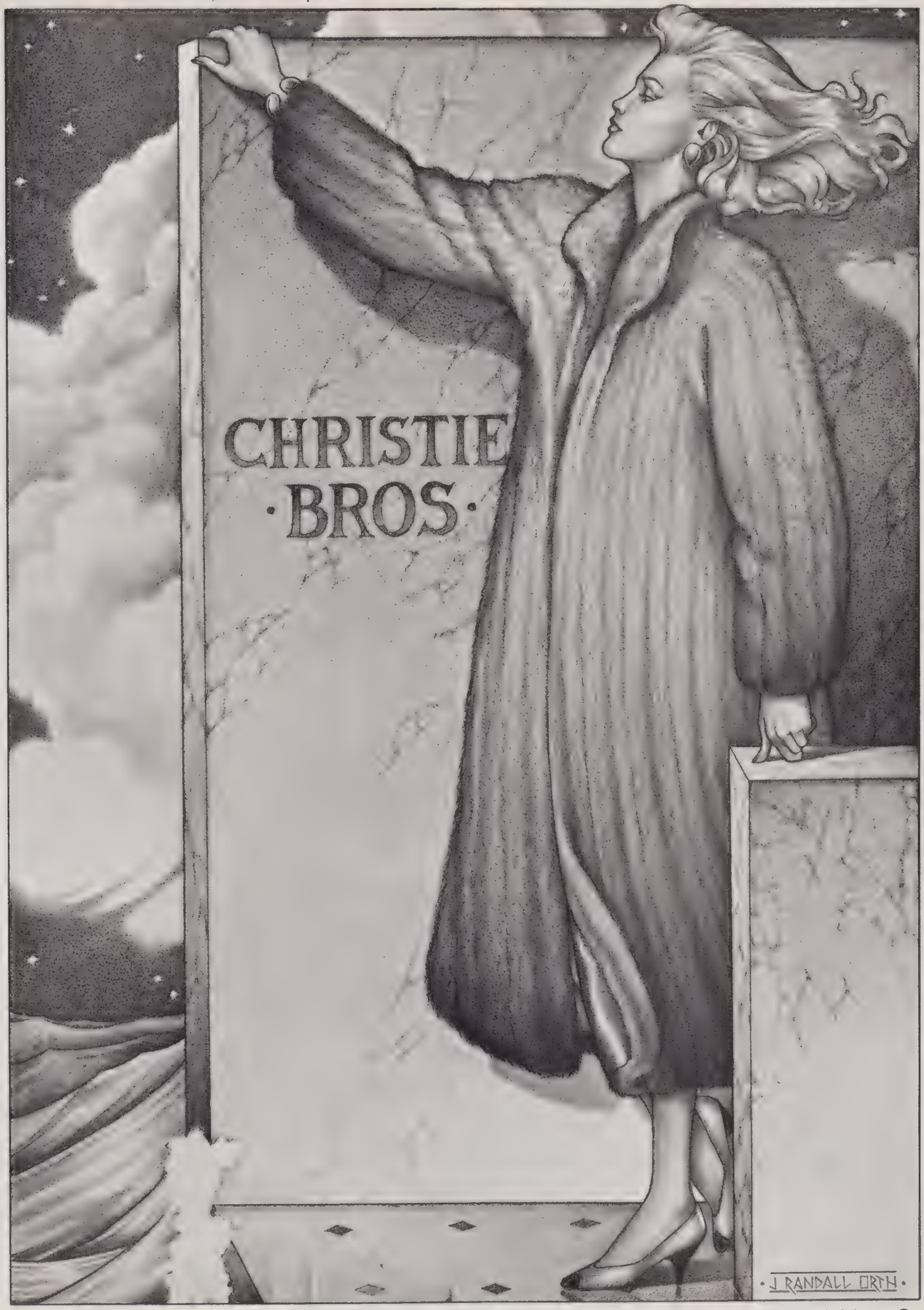
What *is* in it? Simple, pure ingredients: Glycerine, cedar, rosemary, thyme, natural oils and herbs. And each bar is mellowed for 3 months until it reaches pure transparency. Excess water and air are "aged out." *That's* why, ounce for ounce, Pears lasts 2½ times longer than "the other" transparent soap.

You can't buy a gentler, purer soap than Pears. Made the traditional way for almost 200 years.

Pears Soap. By Appointment to Her Majesty The Queen Soap Manufacturers, A&F Pears, Ltd.

For a luxurious new bath treat, try Pears Foam Bath with rich moisturizing oils.

When you wish upon a star... the effect is dramatic in natural female Canadian fisher.



Timeless elegance interpreted by The Christie Brothers. 333 Seventh Avenue, New York. 340 Omni International, Atlanta, Ga.

INTERVIEW

Lillian Gish: surprising life of Hollywood's demure waif/angel

She celebrates a birthday—and talks of her role in shaping movie history

BY JOAN JULIET BUCK

Today, at eighty-five—or eighty-seven, or eighty-nine, depending on what reference book is consulted—Lillian Gish is a spry, energetic, forthright lady with a touch of the unstoppable about her. She is the last link with that period in which cinema was born, the golden age of film and D. W. Griffith. As a survivor, she is highly conscious of what has been lost. When she talks about the period, her memories are deeply personal, warm, particularized; her insights are abstract and idealistic. After a career in films and theater that spans three-quarters of a century, she finds herself with the vocation of apostle for the silent cinema, and travels around the world lecturing on "The Art of Film," speaking in Europe and America, Australia, and New Zealand, pausing to pick up awards or consecrate renovated movie palaces. She is taller than history or age would have her be, clear-eyed, hard-working, aware of what is going on in the world. The complete opposite of the waif she played on screen.

The image of Lillian Gish from the Griffith years is remote, pale; and, thanks both to the quality of the film that carries it and the beauty criteria of that time, it is defined by abstract rather than physical qualities: virginal and frail, wistful, wispy—what contemporary critics called "gossamer." She played a child-woman, a victim whose innocence served as a white canvas for the wickedness of the world to scribble on. Pathos was then the supreme attainment of drama on screen, and Lillian Gish was more appealingly pathetic than any other actress, although she says now that she envied Mae Marsh for that very quality. The photographs show Lillian gauzy-haired, wide-eyed, her lids demurely lowered, her mouth tiny like a child's, implying by its scant dimensions a purity way above earthly concerns.

Laura Gilpin's haunting 1932 photo of Gish in "Camille," Central City, Colorado, Opera House

Some fifty years ago, Mary Pickford wrote about her: "I always felt Lillian was too good to live. Mother told me that she looked like an angel dropped out of heaven, and I stood so in awe of the ancient Irish superstition that the good die young that I expected any moment to see a long arm reach down out of the sky and take Lillian right up to heaven." It was for this ethereal aura that Griffith had chosen her, along with the fact that early cameras required such harsh lighting that anyone much past puberty looked like a hag. Her vulnerable appearance was made even more so by lighting and by plots in which she was always at risk. But she was a professional, and the porcelain waif was just a series of performances.

"You see," she says, "I was supporting myself from the age of four."

Four?

She and her sister, Dorothy, were born to an improvident couple in Ohio; their father had left their mother, Mary McConnell Gish, when the family was living in New York, and she had to go on the stage to support them. She earned little in small parts, and when a friend suggested that Lillian be allowed to go on the road with a company that needed a small girl for one of its plays, Mary accepted. Dorothy followed, in another play. The children each earned ten dollars a week, and the idea was that they should live on three and save money. The companies were protective of them, but for extra precautions—one senses a touch of sympathetic magic—their mother sewed Masonic emblems on their coats; their father was a thirty-second-degree Mason, and she hoped that Masons across America would notice the buttons and watch over the girls.

One of Lillian and Dorothy's friends was a child actress called Gladys Smith whom they spotted one day in a film (they still called them "flickers," with *(Continued on page 185)*

Golden assets. Look of liquid lamé etched in ebony. Print pieces by Calvin Klein, silk-and-polyester. Wrap-top, sizes 4-10. $385. Fluid harem pants, sizes 4-10. $355. Innovators 337. Available in Pasadena, Westwood, Sherman Oaks, Del Amo, South Coast Plaza, Mission Valley, Century City, Las Vegas

Bullock's

LOS ANGELES • PASADENA • WESTWOOD • SANTA ANA • SHERMAN OAKS • LAKEWOOD • DEL AMO • LA HABRA • NORTHRIDGE • MISSION VALLEY
SOUTH COAST PLAZA • WEST COVINA • CENTURY CITY • MISSION VIEJO • CARLSBAD • SCOTTSDALE, AZ. • CHRIS-TOWN, AZ. • LAS VEGAS, NV

CELINE

PARIS

Un nom, un style...

Madison Ave. At 51st Street New York (near the Helmsley Palace Hotel)
155 Post Street San Francisco • 333 N. Rodéo Drive Beverly Hills
Waikiki T.C.N. Sea Side Ave. Honolulu

LILLIAN GISH

(Continued from page 182)

the arrogance of true theater types). They looked Gladys up at the Biograph Studios on Fourteenth Street in New York and found that she had been renamed Mary Pickford. She introduced them to D. W. Griffith, whom they took to be a Mr. Biograph. He waved a gun at them to gauge the look of their panic and, pleased with their expressions, engaged them at five dollars a day. Their first film was called *An Unseen Enemy.*

Sixty-one years later, François Truffaut used a still from that film to open his homage to moviemaking, *Day for Night.* He dedicated the film to Dorothy and Lillian Gish because, he told a journalist, "They are the cinema."

For years, the Gish sisters' names were synonymous with movies and had only to be mentioned for grown women to weep. Robert Parrish, in *Growing Up in Hollywood*, (Harcourt, Brace, Jovanovich), describes the effect: "The specialty of the movie house seemed to be Lillian and Dorothy Gish. They were everywhere, smiling, crying, looking frightened, sad, happy, surprised. . . . Mr. Wurlitzer's music rose to a crescendo as the coming attractions ended and *Broken Blossoms* started. My mother's eyes began to fill as soon as Lillian Gish's name appeared."

In her New York apartment Lillian Gish sits in a pretty armchair serving tea. The apartment is discreet, well proportioned, luxurious without being opulent. A portrait of her mother hangs above the sofa, and a skirted table by the fireplace in the drawing room holds photographs of her friends and family. A wall of bookshelves holds volumes of Carl Jung, whom she has read and admired for decades, and the philosopher Pierre Teilhard de Chardin, who used to sit in the very armchair where she sits now. The place is no mausoleum to the past: one small hallway is filled with pictures of herself, Dorothy, Griffith, Gielgud, and even Sarah Bernhardt, with whom Lillian acted briefly when she was an infant. The dining room serves as an office for her secretary, Jim, who arranges her schedules and deals with correspondence; its walls carry a larger number of programs, posters, and other memorabilia, but in there they are part of the work.

On the coffee table in front of her, a green vase holds a new bouquet of roses. On the tea tray, two kinds of cake, and more to come. This interview is a treat, a kind of tea party with endless goodies. Miss Gish herself is wearing a rather festive dress of pale blue Indian cotton inset with mirrors; her hair is piled on top of her head, still blond, still long. "I never cut my hair—ever," she says. "Too much trouble. When I travel, I take hats with me; that's the way we all used to do it. It's easier than traveling with a hairdresser!"

This self-reliance was evident even when she was working with Griffith: She and the electrician worked on her lighting. But, she says, "the best light is God's light.

"Your face is all you have to play with. A man can put on a moustache or a beard, he can change his face. With a woman, if she puts on a wig, you know its a wig. We always felt the camera was psychic. It could tell. You had to stay within what you were, what you really looked like."

Those looks were used to play victims with alarming consistency. Paul Rotha, in *The Film Till Now* (Spring Books/London), writes that "it became tiring to watch Miss Gish being rescued," but audiences could not get enough of it. She was raped by an evil mulatto in *Birth of a Nation*, seduced, abandoned, banished into a snowstorm, and set adrift on an ice floe in *Way Down East*. Her face was covered in icicles during the film's blizzard. Four people died of pneumonia during the shooting; but it was Lillian Gish herself who suggested that, for the scene on the ice floe, her hair and her hand should trail in the water. By the time the episode was finished, she had been lying on ice, outdoors in mid-winter, twenty times a day for three weeks. Her one quarrel with Griffith about the film was that in the scene following her rescue, he insisted she be made up and prettified. She thought the idea dramatically unsound: she had a director's eye, not an actress's.

Lillian was past twenty when she made *Broken Blossoms* and thought she was too old and too tall to play the hapless heroine, a child. "I said to Mr. Griffith, 'I'll train any little girl you want to play the part,' but he said, 'No, don't be silly, you know a child can't do all that emotion, now go upstairs and get your costume.' I played it with Spanish influenza, and had my knees all bent so I wouldn't be taller than Richard Barthelmess who was only 5'6" and all stooped over because he was playing a Chinaman."

The emotion she summoned up while shooting that film is said to have deeply affected everyone on the set. Lillian Gish had no need, however, of any method. "Griffith used to say when you have to play a sad scene, don't think of something in your own life. That isn't what they want to see. He used to say, 'If you haven't got the imagination to think and be moved by the character you're playing, we'll get someone else.' "

Two aspects of her early career emerge strongly when she talks: the relentless dedication to her craft (she studied dancing, fencing: "You had to control your body because when the camera was on you and you were running along a cliff, you had to keep your eyes up. If you weren't sure of yourself, you could just go right over"), and the equally intense community spirit that existed around D. W. Griffith: "Real life was when I was shooting. For nine years with Griffith, I didn't have any holiday. There was no place Dorothy and I could go that was as exciting and interesting as the studio. We even went there on Sundays. Before unions came in, we were all one family; the electrician was as important as the leading man or lady. My dressing room was across the hall from where they developed and printed the film, so I was in there all the time watching that. The cutting room was next door and I'd be there too. I did everything; Mr. Griffith let me direct the screen tests on the pretty things and handsome boys who used to come to the studio. Once, I used twice as much film as I was allowed on a young girl who knew an enormous amount of Shakespeare by heart. Griffith thought she didn't look strong enough to be an actress. Her name was Lucille Langehanke and later she became Mary Astor."

For *Hearts of the World,* Lillian, Dorothy, and their mother went over to Europe. It was during World War I. They shot in the Cotswolds in England, but they also bravely went across to France despite the fighting there.

Wasn't she, I suggest, afraid?

"When you're young, you don't have good sense. You think, 'Nothing's going to happen to me.' That's why *(Continued on page 186)*

Here are some things you should know if you are concerned about premature aging of the skin and skin cancer.

Whenever the sun shines...you should remember that overexposure may lead to premature aging of the skin and skin cancer.

The liberal and regular use over the years of Paba Plus Skin Moisturizer may help reduce the chance of these harmful effects.

Paba Plus — the moisturizer that also screens the sun — helps your skin feel softer, look younger every day.

DEP CORP. LOS ANGELES, CA 90066

J O L E N

The art of illusion.

Lighter. Softer. Finer. If you wish body hair could be all of these things, Jolen Creme Bleach could be a solution as gently effective as its famed success with facial hair.

Simply. Safely. Privately.

Jolen Creme Bleach

LILLIAN GISH

(Continued from page 185)

they send young boys of eighteen off to war. You learn later what's dangerous. Now I realize that this thing I live in, I can't get a second one. I can get another apartment, another sofa, but I can't get another pair of eyes or another body. So I have to take care of them."

She says she's never had any ambition. "At five, you don't know what you want. And by the time we grew up, we didn't know how to do anything else but act. Early in life, Dorothy and I came home to mother and said that people had turned around on Fifth Avenue to look at us, that they seemed to know who we were. She said, 'Well, if you walked down Fifth Avenue with a ring in each of your noses, they'd do the same thing!' "

The Gish good sense even extended to money. When Dorothy was offered a contract with Adolph Zukor—a million dollars for eight films—she turned it down on the grounds that all that money would ruin her character.

"I never liked having my name onscreen, and nor did Dorothy," Lillian says. "It was an embarrassment, probably because when we were young it was a disgrace to the family that we were acting."

A sense of fair play seems to have kept Lillian Gish from doing a great many things, including getting married: "I've always loved men, I think they're *dear*, much more tender and sentimental than we are. I'd have hurt them if I'd married them, because I'd have been a bad wife. To be a good wife is a twenty-four-hour-a-day job, and you have to concentrate on it. I was always too busy, and I was the man in my family. I was the eldest. I'm glad I never wrecked a man's life; they did it themselves."

Lillian and her sister were very close: "We were tied together by the love of one common person. My mother was extraordinary: she was too young to be so wise. She was perfect; and if she couldn't make a success of marriage, how could I?" Dorothy married, but never had any children. When their mother suffered a stroke in the 'twenties, the sisters took charge of her.

In 1930, Lillian returned to the stage in a production of *Uncle Vanya* directed by Jed Harris. She was hailed as the new Elènora Duse. It was a personal triumph, and the beginning of her adult career as a great lady of the theater; but George Jean Nathan, the most feared critic of his day and her companion at that time, advised her not to do it because another part in the play was better written, and he thought she would suffer as a result. "He lived by a wholly different code than I did. He wanted me to break my contract. I couldn't live with anybody that didn't keep their word. Everybody's got a code they live by, and mine is important to me. Mother gave it to me and Dorothy, and we both lived according to it. "You can't help but be the sum of your ancestors." Dorothy and I weren't alike in other ways: She was humorous and witty. She used to say I was about as funny as a baby's open grave."

That same decade, Lillian played the young whore in O'Casey's *Within the Gates* to unanimously good reviews. She was said to have grown up at last. She went on to play Ophelia opposite John Gielgud's Hamlet, a performance that is remembered still with awed admiration by those who saw it. "John Gielgud was the most beautiful nature I had ever met. His voice has four octaves and is beautiful, but it doesn't command like Griffith's did. Guthrie McClintic, the director, promised me I wasn't going to have to play the Ophelia role as a gaga-baby. I was going to play it lewd. And that excited me. We were never allowed to do those vamp parts. When Dorothy did Nell Gwynn in England, George Jean Nathan said it took England to show the world that Dorothy Gish has a bosom and legs!"

In those years, she continued to educate herself, no longer in technical matters of film but in literature and various philosophies. "I was an intellectual snob. I didn't want to be with people who knew less than I did. I was a great listener. Now I seem to do all the talking, so I must be educated."

When she was playing in Chicago, Carl Sandburg used to walk her dog with her after the evening performances, and rant at the lions on the steps of the art museum: "He said they should have been buffalo; that was our American animal." She used to listen, enthralled, to Thornton Wilder, to H. L. Mencken, to Max Reinhardt. She stayed with Eugene and Carlotta O'Neill, and remarks, "I was allowed to come near him because Carlotta knew I wasn't looking for a husband or a man." She talks at length about her best friend, Nell Dorr, whom she knew as a child in Massillon, and who was a photographer known for her tender portraits of young girls.

> "D.W. Griffith waved a pistol at Gish to gauge the look of her panic"

Lillian Gish says she's felt protected all her life, and she extends a grateful feeling of protection to her child, the cinema. "We're still taking our baby steps in movies. It's a form that's not even a hundred years old. It's bigger than anybody realizes. It's the only way of recording the history of the world."

I ask her what she's hoping for; she looks surprised. "Nothing, dear! Just the strength to do everything I'm supposed to do. I look forward to new places, new people. You get your happiness from what you give people, and they return it as a result. And I guess you get hatred and bitterness back too. Life is just taking somebody's hand, walking a little way with them, dropping it, and taking another hand. And that's the way it should be. You can't ask for anything more than is given. Hell would be to end a bitter woman, and heaven would be to end looking forward to the next world."

But there are other things to do first. The secretary comes in with a sheaf of schedules, the D. W. Griffith stamp that Lillian Gish persuaded the U.S. Post Office to issue, a copy of one of her two autobiographical books. There are passports and tickets to be seen to. Miss Gish will soon be on the road again. ▽

So nice to come home to. Ultra BedSack.®

You rushed off in the morning. (No time to fuss with the bed.) Had a busy, fruitful, but hard day.

Isn't it great to come home and just languish on a bed that's still fresh-looking and clean and feeling soft and luxurious. Ultra BedSack®* bedclothing makes it so. Not only with good looks and comfort. Ultra BedSack protects your mattress and boxspring, top and all four sides at the same time. Hides old, worn look. Beautifully channel-quilted with fluffy polyester (Quiltrasonic®—no threads), covered in fine 65% Kodel® polyester—35% cotton blend fabric. Slips on like fitted sheet, stays snug, machine washable, needs no ironing.

Put some ultra ease, ultra comfort into your life with Ultra BedSack. Ultra PillowSack® too. At quality linen departments everywhere.

ULTRA BEDSACK®
BEDCLOTHING

*Patent pending

© 1981 Perfect Fit Industries, Inc., Monroe, N.C.

Black Diamond Mink®

The world's most honored mink.

quality controlled

Black Diamond mink BRAND

"not authentic without this label"

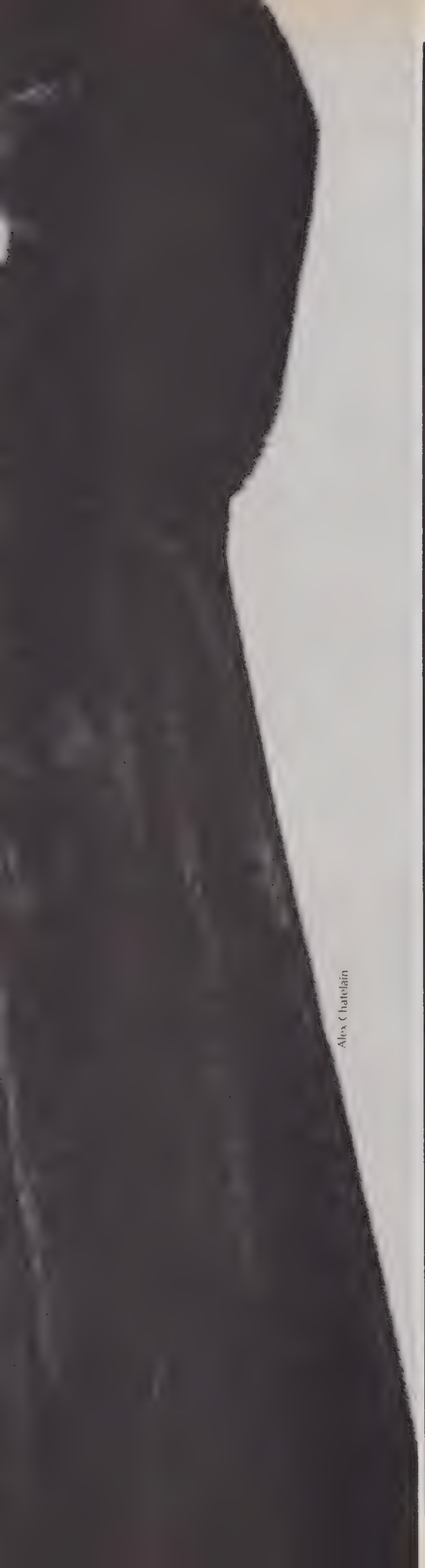
Exclusively yours

OLIVER GINTEL FURS

MANUFACTURED BY

THE HOUSE OF BLACK DIAMOND INC.
333 Seventh Avenue, New York

Oliver Gintel Sidney Most



Alex Chatelain

Growing up terrific: a blueprint

The new, improved family for the '80s

BY ANNE ROIPHE

In the 'seventies, our consciousness was raised higher than the roof beams. We carried on like excited magpies a constant song of liberation, and in the subsequent confusion and frequent battles many people forgot all about the children—the generation to come. Many active feminists made a public point of disinterest in motherhood, and for a time a pregnant radical woman cut as ridiculous a figure as a woman in a Halston evening gown with her running sneakers protruding beneath. But in the aftermath of the eruptions, we see that family life goes on and on, as it must. Male and female cohabit (at least for a while), and reproduce, and the consequence—family—has resurfaced as a major concern. The so-called pro-life conservative forces in this country have tried to make it appear as if only they, with their patriarchy and authoritarianism, are the concerned protectors of the family. That just isn't so.

The good news of the 'eighties is that feminists have a concrete design for a morally decent culture in which to bring up their children. Letty Cottin Pogrebin's book *Growing Up Free: Raising Your Child in the Eighties* (McGraw-Hill) is perhaps the first real sign of the backlash against the backlash. It is an announcement to all that feminists also work to make their homes good and happy places and presents other ways to live a good family life.

The book has reached into a large number of American homes. It is now in its fifth printing with over sixty thousand copies sold. It has been a Literary Guild selection, on best-seller lists, and will be available in a Bantam paperback in November. Letty Pogrebin has spoken to audiences in twenty-two cities and received the prestigious Matrix award given by Women In Communications (Frances FitzGerald was last year's recipient).

Pogrebin is asking us to join her and her family in a cultural venture where the goal is to break out of the old stereotypes into a new arrangement that promises mutual affection and support. The ideal is unassailable—who could object to a liberated husband and children who are "free to be"?—but just how do we translate theory into the push and pull of our daily lives?

Growing Up Free expresses on every page a passionate commitment to the practical matters of a child's life. Pogrebin shows how the smallest details of parenting affect a child's view of her or his possibilities and future way of life. While discussing such seeming trivia as the decoration of a child's room or the purchase of a popular toy, Pogrebin documents the damages of overprotectiveness on the female and the equally damaging demand for too much toughness on male children. She is waging a carefully planned war against the "learned helplessness" of the female and the "learned aggressiveness" of the male.

She tells us to admire a girl's beauty particularly when she is sweaty and dusty from the athletic field and she suggests ways to help fathers establish verbal intimacy with their daughters. She suggests that fathers stroll hand-in-hand with their sons or daughters or toss an arm over the child's shoulder. "Kiss children hello, good-bye, goodnight. . . . Be vulnerable. Show fallibility. Accept their criticism." Pogrebin encourages fathers not to "be the 'man' you think you 'should' be, be the father you wish you had had."

Some of this advice seems obvious and yet we are walking in new territory. We cannot raise our children the way we were raised. We cannot transmit cultural information the same way the generations before us did—unthinkingly, unconsciously. It was as easy as breathing for our parents to teach us what it meant to be a "real boy" or a "real girl." Everything now has to be reconsidered, from when it is permissible to cry, to who gets to use the power tools first—your son or your daughter. Pogrebin offers her confident and kind voice as we wonder if it is or is not all right for our son to try on his sister's clothes. She points out the dangers that arise from our excessive fears of homosexuality. "Our fear of lesbianism for our daughters may simply be fear of female freedom and selfhood."

As a society, we have come to be somewhat suspicious of the 'seventies ideal of unisex. Fashion and fact have made it apparent that total androgyny is not possible or necessarily desirable. It threatens most of us to think that sexual differences, romance, mystery, and sexual attraction might disappear from the earth. The vision of life in *Growing Up Free* removes only the stereotypes, the freezing rigid patterns; it assumes that hormones and biological forces will retain the essentials of sexual difference, enhancing their value for us as we no longer have to pay such a high social price to be a "real woman" or a "real man."

Growing Up Free cannot answer some of the problems our children may face. What is sexuality without gender role? What will be the basis for attraction? What are we turned on by when we have removed male and female traditional dominance and submission patterns? What will we call "masculine" and "feminine" when the social behavior has changed? Do we really have any assurances that a world without sexual rigidity will be more humane and loving than ours? These are fascinating questions and Pogrebin shows us how to begin to create the climate in which they may be answered.

After reading *Growing Up Free*, I noticed that in our theoretically feminist home I have permitted odd lapses. *(Continued on page 210)*

Introducing
'HYDRO LIGHT'
by Dorothy Gray

Because moisture and protein
help keep skin from looking old before its time

A total system.
Dorothy Gray, an innovator in skin care products, presents a new, total skin care system - Hydro Light.

Maximum Moisture Complex*.
Only Hydro Light is formulated with MMC*, a combination of three special ingredients: Hydrolyzed Animal Protein, Keratin Amino Acids, and Hydrolyzed Elastin. MMC* provides a protein-enriched complex of emulsifiers, humectants, and dermal stimulants. And, when used together daily, help keep skin looking, feeling, and performing at its youngest.

Beginning of skin revitalization.
HYDRO LIGHT BALANCING CLEANSER with MMC* gently removes resistant make-up and soil from skin.

HYDRO LIGHT REVITALIZING TONER with MMC* removes last traces of soil from skin. And prepares it for daily or nightly renewal treatment.

Skin renewal day and night.
HYDRO LIGHT DAYTIME RENEWING LOTION with MMC* provides daily moisture and protein reinforcement when used alone or under make-up. And helps skin attract and retain natural moisture.

HYDRO LIGHT NIGHTTIME RENEWING CREAM with MMC* provides reinforcement and encourages the skin to recall and retain its own natural moisture throughout the night.

The system really works.
The Hydro Light Total Skin Care System can help you achieve a flawlessly radiant skin today. And keep it for all your tomorrows.

Beauty Now

"Cell renewal": what it means... complete face in a kit... eyelining: how to

EWEST LOOK OF LINER: THINNEST EDGE OF COLOR RIMMING UPPER, LOWER LIDS. HEAVILY LINED EYES CAN LOOK UNBECOMING, SAYS MAKEUP PRO ALBERTO FAVA. FOR A SUBTLE LINE, USE SLIM PENCILS—THESE HAVE A HIGHER "MELTING" POINT AND GIVE A FINER EDGE. THE SOFTER THE PENCIL, THE MORE EASILY IT "MELTS," DRAWS A WIDER LINE.

SEAN EAGER

Solving appearance problems of fast-track women: mini make-ups—easier for toting, touch-ups

One of the smallest, neatest examples of a total-face makeup in portable kits: the wallet-size red cases, left. Two versions—both a tidy six inches by three inches—hold similar products. Far left: mascara, eye/lip pencils, lip colors, cover cream in the top "drawer"; eyes/cheek/skin colors on level below. Near left: instant-change eyes—twelve powder shadows. Plus an item we all use—a comb. From Pupa.

Face-savers: zero-hour aids. . .

From time to time, "adult" acne is a problem all women face . . . and it happens, always . . . invariably, at a moment when we need to put on a "public" face . . . or we're heading out for the evening. Now, to minimize both your blemish and your discomfort: a mini-size applicator of Counter-Blemish Lotion from Estée Lauder, with an anti-bacterial agent, a redness-reducer . . . can be used over moisturizer/makeup. We tried it—it works! . . . For moments when life is hectic, and your calendar is back-to-back with business/social appointments, or you're feeling particularly stressed, and time out for anything "pampering" is either a luxury or a guilt trip, there's Clarins Beauty-Flash Balm—a skin "rescuer" that solves a woman's problems of skin-care-on-the-go. It perks up a "tired" skin, tightens, glows. Use it as a mask. In a pinch, under makeup. We're not advocating giving up good skin habits, but there are moments. . .

Small photo, *above left:* Suit by Frank Smith for Evan-Picone; bracelets by Robert Lee Morris at Artwear, NYC; hair and makeup by Robert Huitron
Large photo. Jacket, Kasper for Joan Leslie

renewal

Skin ages . . . and the rate at which it does depends on time spent in the sun; on exposure—to pollution, climate; on moisture content; on nourishment/replenishment . . . and on skin's ability to regenerate itself. "Regeneration, like other physiological changes that take place within the body, slows with age," says Jack Mausner, vice president research and development, Chanel, Inc.

What's needed to maintain skin at its optimum health and functioning. . . . Beauty experts agree that among the most important elements are *regeneration*—the ability of skin cells to divide in the bottom layers of the epidermis and make their way up to the visible layer of skin; *elimination*—the shedding of old cells to make room for the new; and *moisture*. "It doesn't make sense to address yourself only to moisture retention," says Mr. Mausner. "Important as it is, it is only one requirement for aging skin."

To help improve skin, Chanel has developed a No. 1 treatment line with F.R.E.—a biological complex that, say the Chanel people, boosts skin's "respiration." There's Skin Renewal Extract, a gentle exfoliator. And Creme No. 1 which, tests show, "speeds up" cell renewal.

Meanwhile in London, England . . .

Autumn 1981 – our own pure Cashmere wrap available in
Black, White, Red, Natural, Pewter and Loden Green
Export Price $320 (+ $10 air mail)

Credit cards acceptable. Dollar prices may fluctuate depending on current rates of exchange
All orders subject to U.S. customs duty

To order:
N. PEAL,
Burlington Arcade, London W.1. England. Telephone: 493 9220

LOUIS VUITTON® FABRIC DESIGN®

LV

In 1924, Georges Vuitton complemented the famous trunks and suitcases created by his father with a soft, light handbag, strong enough to bear the Louis Vuitton name.

For over 50 years, the individually handcrafted "Speedy" bag has been made to the same exacting standards, becoming a classic throughout the world.

51 East 57th Street
New York, NY 10022
(212) 371-6111

LOUIS VUITTON
MALLETIER A PARIS

MAISON FONDEE EN 1854

Paris, Nice and in the major cities of Europe, America and the Far East

Call
800-221-2468
for your
lavish ruffling of
lace—and
your free
subscription to
The
BROWNSTONE
STUDIO
Collections

In N.Y. State call Toll-Free
1-800-442-8422

In New York City call
953-1170

Lace and satin—satin and lace
—for your festive holiday nights.
Our exclusive rosepoint lace
jacket cascades, billows, wraps
you in glamour. Hand washable nylon
in ecru beige or black. S(6-8),
M(10-12), L(14-16), XL(18-20). $32.00
The satin—Wilroy's bra-strap covering
shell and elastic-waisted, side zipping
softpants in sudsable polyester.
Black. 4-20. The shell $28.00; the pants
$44.00. Add $1.10 per item shipping.

To order by mail: American Express,
Diners Club, MasterCard,
Visa/Bank Americard,
personal check or M.O. Or visit
our "Upstairs" Boutiques, at
342 Madison Avenue, N.Y. or
1835 K Street, NW, Washington, D.C.

Brownstone Studio, 342 Madison Ave., Dept. V, New York, N.Y. 10173

BROWNSTONE STUDIO

In Just One Hour This Woman's Face Will Look Healthier

Learn the difference between various skin types, and how to maintain a healthier, glowing complexion.

To create a radiant, healthy skin today you need professional treatment by true experts with specialized training and experience. With more and more American women and men interested in learning how to correctly care for their skin, the name of ILONA OF HUNGARY is rapidly dominating the beauty world. Her institutes of skin care in Denver, Houston and now in New York's most prestigious Park Avenue attract beauty seekers from both sides of the continent.

Even if you are unable to visit any of the Ilona of Hungary renowned skin care institutes, you can still benefit from her uniquely successful skin care products. They are recommended by doctors and editors of prestigious magazines. If your present cosmetics don't give you the results you want, send $2.00 for the booklet "ILONA OF HUNGARY'S SKIN CARE REGIMEN" to Ilona of Hungary; Dept. V-17, 3201 East 2nd Avenue, Denver, Colorado 80206. Full price will be credited toward your first order.

Ilona of Hungary Institutes of Skin Care

629 Park Avenue
NEW YORK CITY, New York
Telephone: (212) 288-5155

3201 East 2nd Avenue
DENVER, Colorado
Telephone: (303) 322-4212

1800 South Post Oak Road
HOUSTON, Texas
Telephone: (713) 961-4844

B. Sharpe in down.

ABRAHAM & STRAUS – New York
B. ALTMANS – New York
BASKIN CLOTHING – Chicago
CARSON PIRIE SCOTT – Chicago
T. A. CHAPMAN – Milwaukee
DONALDSONS – Minneapolis
JORDAN MARSH – Boston
MAGRAM'S – Burlington, Vt.
McCURDY & COMPANY – Rochester
POWERS – Minneapolis
CHAS A. STEVENS – Chicago
SAGE ALLEN – Hartford
STRAWBRIDGE & CLOTHIER – Philadelphia
YOUNKERS – Des Moines
...and other sharp stores.

Sharpe is how you look, warm is how you feel in this cushy, roll-hooded reversible with jelly bean buttons. About $200.

B. Sharpe

Sharpe Manufacturing Co.
1015 South Sixth Street, Minneapolis, MN 55415
(612) 333-6536
New York Showroom:
512 Seventh Avenue (39th Fl.), New York, N.Y. 10018
(212) 921-8238
Chicago Showroom:
1038 Apparel Center, Chicago, Illinois 60654
(312) 527-2333

BODYSILK BY OLGA®

Like silky young skin. A shapely touch of stretch you barely see or feel.

behind every OLGA®
there really is an Olga

Shown #344. From the complete Bodysilk Collection. For fashion folder of selected Olga favorites, write to Olga, Dept. 2, P.O. Box 7757, Van Nuys, CA 91409

Don't buy low-cost carpet unless

With carpet, as with most things in life, you get what you pay for.

Although low-cost carpet may last for years, it may not maintain its new appearance very long. You could end up having to replace it much sooner than you'd hoped.

The beauty of investing in a Karastan is that we make our carpets and rugs to stay beautiful longer.

Our color experts check each new dye lot against a color standard.

To achieve this, we maintain the highest standard of quality through 130 control checks and tests.

We believe the results speak for themselves.

Shown here is Karastan's Coronation, a thick plush fashioned of soil-hiding, static-controlled Antron® III nylon.

Karastan's Oriental design rug, Antique Bokhara, is woven of the finest worsted wool.

These are but two fine examples from Karastan's collection of many skillfully blended colors and rich textures.

Consider all this the next time you're tempted to save money on low-cost carpet. It could keep you from making a very expensive mistake.

Invest in *Karastan*®

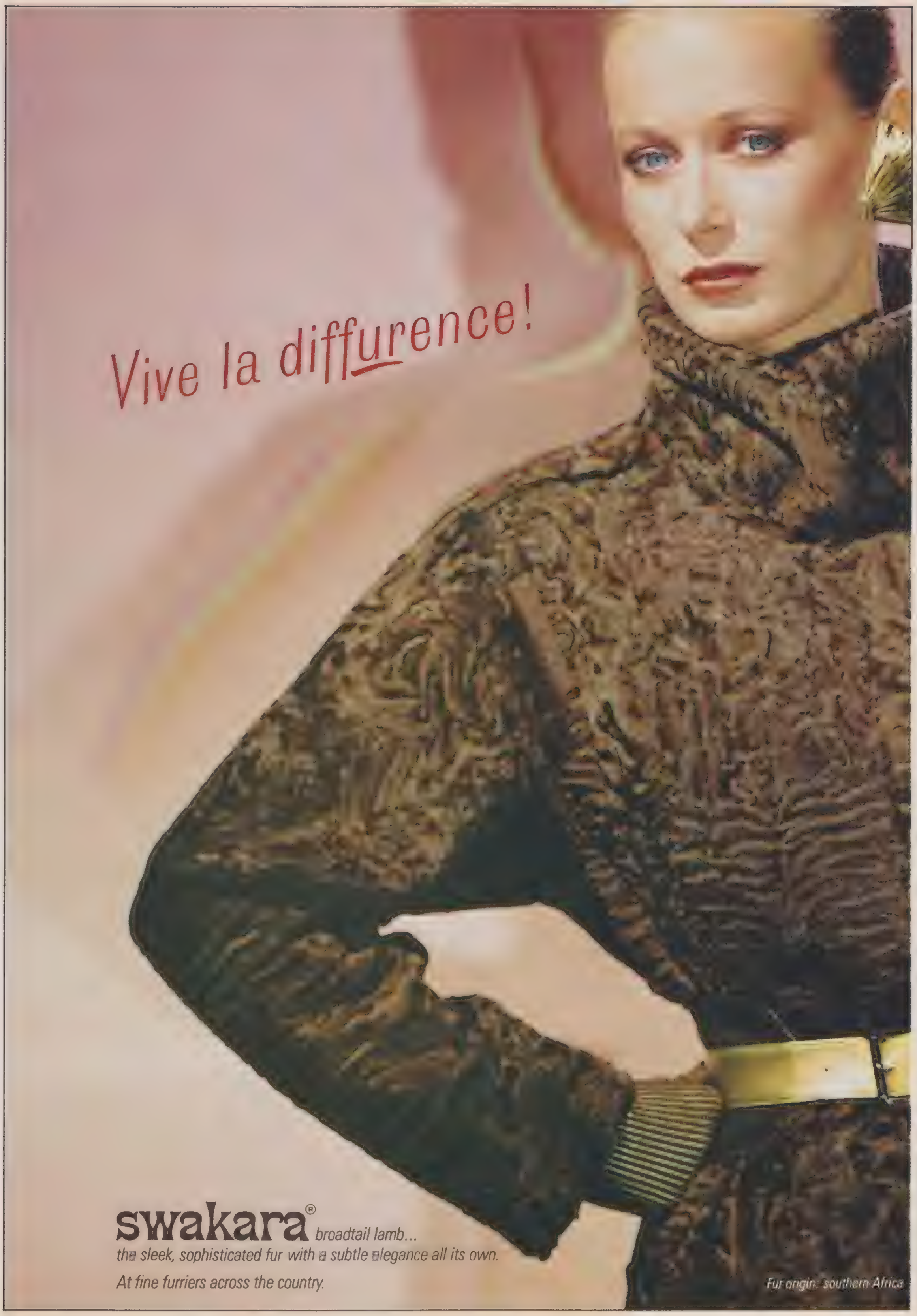
Karastan Rug Mills, a Division of Fieldcrest Mills, Inc.

La galerie des Glaces vue par Jean Desprez

Bal à Versailles

PARIS

SAKS FIFTH AVENUE


Vive la diffurence!
swakara® broadtail lamb...
the sleek, sophisticated fur with a subtle elegance all its own.
At fine furriers across the country.
Fur origin: southern Africa

It's new. It's beige.

More *Lights* *100s*

©1981 R J REYNOLDS TOBACCO CO

It's more you.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

PERSONAL

Your private past and how to protect it

Who can read your medical files?

BY LAURIE H. HUTZLER, ESQ.

Is the fact you might have had an abortion, psychiatric treatment, herpes, marriage counseling, or treatment for alcoholism your business and your business only?

Unfortunately, we live in an increasingly computerized society. The kindly old family doctor no longer keeps our medical chart safely locked away from prying eyes in a sturdy metal filing cabinet. Today, records detailing medical treatment are a series of electronic blips that race through minute silicon chips in vast data banks. Huge computerized information-storage systems created by the insurance industry keep track of our medical progress from our birth to our death. As a result, information you wouldn't even tell your best friend is readily accessible to employers, government agencies, insurance investigators, and others.

Let's say Sally or her husband seeks the help of a psychiatrist. The sessions are expensive so she files a claim with her company's group insurance. In order to verify and process the claim, the file passes through the hands of a number of people in the company claims department. Eventually, it winds up on Sally's immediate supervisor's desk. Months later, when Sally's name comes up for a promotion, this same supervisor plays amateur psychiatrist and decides that the new job would put too much stress on an already shaky personal situation. Sally doesn't move up.

This can't happen you say. It can and does. Privacy suffers its worst blow on the job. All sorts of information about your health and emotional condition and those of your family can easily find its way into your employer's hands. It not that employers are actively "nosy"; it is just that most people are covered by a company-sponsored group-health plan.

Whenever you file an insurance claim, the data start flowing between hospital, doctor, insurance company, and employer. Most employers require some kind of record of the claim, and many actively participate in processing the information. As a result, records of an intensely personal nature often pass through many hands in a company.

If you own a life-insurance policy, you probably are one of the millions with medical information on record with data banks like the Medical Information Bureau, Inc. These companies make their income by playing back your records to subscribing insurance firms. Although there is a real need to check against fraud and to ease the paperwork burden involved in claims processing, the freewheeling trafficking in medical data that has resulted can pose serious problems for the individuals. The information kept in these data banks can be used in ways that have nothing to do with the original purposes of monitoring health care. It can be used instead, as in Sally's case, to deny a promotion or a job.

What can you do about this?

The first step is to find out how your employer processes medical and other insurance claims. Time to pull out that old benefits booklet you got when you signed on with the company. Ask about company policy and how confidential claims information is processed, who sees the information, and who has access to your files.

Some companies have taken the precaution of locating the medical-claims department in an area removed from the other offices. One Manhattan company processes these claims in Maryland, preventing people at the home office from seeing these confidential files. Once you know your company's policies, you can decide whether you want to file a claim involving particularly sensitive matters.

The next step is to understand the legal doctrine of informed consent and to learn how to make it work for you instead of against you. Believe it or not, you give the insurance monoliths permission to collect all this information in the first place. Buried in the fine print in your policy is a broadly worded release giving consent to the release of your medical records. Job applications also often contain releases.

Practically speaking, you can't simply refuse to sign *any* release. You might not get the insurance or the job. You can, however, attempt to substitute a limited release for the usual very broad one. Such releases will have to be drafted individually to meet each situation. An example of such a specified release for an insurance claim might be as follows:

> "I authorize Dr. _____ and/or _____ Hospital/Clinic to release my medical records regarding past or present treatment for (illness/injury) to the ABC Insurance Company for the purpose of settling this and no other claim. Further disclosure of this information shall not be made without my prior permission, unless such information is required by law."

The following is an example of a more narrowly worded release for a job application which puts the burden on the employer to specify what information is required to make a hiring decision. *(Continued on page 208)*

Chantelle
PARIS

"Fete"
Calais Lace Underwired or Soft Cup. 32-40 B,C,D in White, Nude or Black. Matching Bikini.

"Seine"
Half Cup with Calais Lace. 32-36 B,C in White or Nude. Matching Bikini.

Chantelle 3721 S.W. 58 AVENUE-MIAMI, FLORIDA 33155
CHARDINE Saratoga, CA • CHRISTIANO West Orange, NJ • CHULA INTIMATES Washington, DC
CORSET CORNER Coral Gables, FL • FAY POTTER Surfside, FL • FERNS Newport Beach, CA
JAMES LINGERIE Dallas, TX • JEANNE'S OF DELRAY Delray Beach, FL • FROST BROS.
and other fine stores.

NAHEMA

Jean-Paul Guerlain:

"With Nahema I have tried to give
a new aroma to what I feel
is one of the most mysterious and
most fascinating attractions of
a woman: the disturbing,
enchanting charm; the excitement…
passionate, tender, violent or
gentle in turn…of the play of
feminine seductiveness in its
most subtle nuances…"

guerlain
PARIS

Jewelry by Boucheron

pierre cardin

enter the unique fashion-world of pierre cardin

A rosy complexion . . . adorable golden curls . . . she's one of the most delightful young ladies you're likely to meet anywhere. She's . . .

Making Friends

by Debbie Bell Jarratt

SHOWN SMALLER THAN ACTUAL SIZE OF 7-1/2" IN DIAMETER

Original art in sculptured porcelain by an artist gifted in capturing the wonder and innocence of a child's world.

A limited edition . . . hand-painted and yours for just $55.

Everyone is familiar with Hummel children . . . those adorable European tots portrayed on sculptured plates from Germany.

Now to honor our own *American* children, Franklin Porcelain, America's foremost creator of collector plates, has created our *own* new series of collector plates depicting the children of early America, "The Cobblestone Kids."™ And we are pleased to announce the *very first* issue.

She's *Making Friends.* And in a word, she's charming. She's an engaging young miss who is patting the cute little bunnies who hungrily eye the fat carrots she carries in her basket. And you'll find her *only* on this beautiful new porcelain plate designed exclusively for Franklin Porcelain by the talented American artist Debbie Bell Jarratt.

To further enhance this delightful plate, *Making Friends* is being crafted in *three dimensions,* with the design *sculptured* in all its rich detail, then *hand-painted* in 13 different colors, so that each plate is a completely separate and unique work of art. And despite the fact that new issues of Hummel plates are selling today for approximately $100, you may enter your order for *Making Friends* at the unusually attractive price of just $55, payable in two monthly installments of $27.50 each.

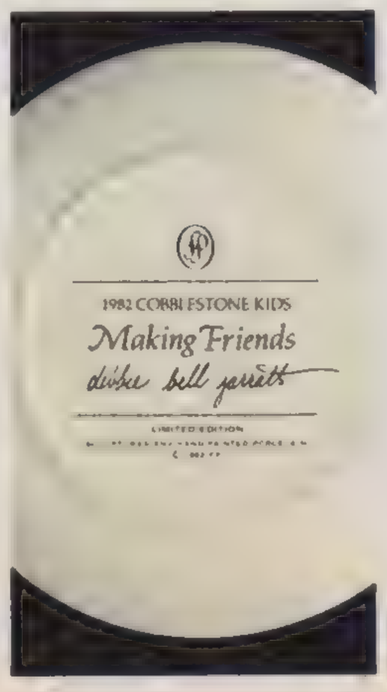
The all-important first issue—available only from Franklin Porcelain

In the established tradition of outstanding plates in fine porcelain, *Making Friends* will be made available in a limited edition, reserved exclusively for those who order from the collection of sculptured porcelain plates before the end of 1982. The edition will then be permanently closed.

Significantly, too, *Making Friends* is the *first* issue in this important new series portraying the children of early America. And because it is the *first* in the series, it is the one likely to be most sought by collectors in the future.

Advance invitation valid only until October 31, 1981.

Making Friends will be created for Franklin Porcelain in Taiwan, home of some of the world's most talented porcelain craftsmen. No payment is required at this time. But to be sure of earliest shipment, you are urged to complete and return the Advance Order Form no later than October 31, 1981.



The backstamp of each plate (left) bears the name of the collection, the title of that individual plate, and the artist's signature.

OUR PLEDGE TO YOU: At Franklin Porcelain we take pride in our standards of design and craftsmanship. But we believe our efforts should be judged by the people we serve. You may therefore return *Making Friends* within 30 days, in its original condition, for your choice of replacement or refund.

© 1981 FP

ADVANCE ORDER FORM

Making Friends

Valid only until October 31, 1981.
Limit: One plate per collector.

Franklin Porcelain
Franklin Center, Pennsylvania 19091

Please enter my order for *Making Friends,* to be sculptured and hand-painted for me in fine porcelain. I need send no money at this time. I will be billed in two monthly payments of $27.50* for the plate, the first payment due prior to shipment.

**Plus my state sales tax*

Signature _____
ALL ORDERS ARE SUBJECT TO ACCEPTANCE

Mr./Mrs./Miss _____
PLEASE PRINT CLEARLY

Address _____

City _____

State _____ Zip _____

Introducing GYNOL II
The only diaphragm jelly that's pleasant for both of you.

Unscented, Unflavored, Colorless
New GYNOL II* CONTRACEPTIVE JELLY virtually defies detection. It's the only diaphragm jelly that's unscented, unflavored and colorless.

Greaseless and Stainless
It's neater and nicer to use. Because this unique jelly is also greaseless and stainless.

Effective
Developed by Ortho Pharmaceutical—a leader in birth control for over 40 years—GYNOL II has been proven effective in clinical tests.

Safe and Gentle
The gentle lubricating formula is non-irritating to most women; safe for delicate tissues.

Remember, while no method of birth control can guarantee against pregnancy, GYNOL II is effective when used according to directions.

Any questions about your contraceptive program should be discussed with a health care professional.

ORTHO PHARMACEUTICAL CORPORATION
Consumer Products Division
Raritan, New Jersey 08869

*Trademark © 1981 Ortho Pharmaceutical Corporation

PRIVATE PAST

(Continued from page 204)

> "I authorize the holder of my medical records to obtain a statement of the information necessary to rule on my application for (job/insurance policy) and to supply such information to (employer/insurer). A description of what (employer/insurer) deems necessary to rule on my application will be supplied to me upon my request."

The insurance company or the employer involved may or may not accept these more limited releases. Although such specified releases do not guarantee medical privacy, they can have an effect on the people who handle your data. A doctor who spots a more limited release will be fussier about releasing any information in the file, clerks may be more careful handling information requested by a thoughtfully drafted limited release. It is certainly worth a try rather than blindly signing a release that allows unlimited access to your personal medical information.

How can you correct the files already compiled on you? Ask your doctor to obtain a copy of your computerized medical and "behavioral" record from the Medical Information Bureau. He or she can then check it for its accuracy and make the necessary corrections. Make sure the corrections have been confirmed. Ask to be sent copies of all correspondence regarding these corrections.

Few people bother to check their records, probably because most people don't know about these computerized data banks. The ones who do check are sometimes surprised at what they find. There is information in "behavioral" records about participation in dangerous sports (hang gliding, race-car driving, etc.), arrest records, use of alcohol or drugs, reckless-driving records, and other non-medical information. You will want to make sure that the entire file is accurate and not misleading about your present health or life style.

Privacy is a very fragile thing. If your privacy is important to you, start learning how to protect it and then don't take it for granted. Remember, what you don't know (but someone else does) *can* hurt you.

Laurie H. Hutzler is counsel to the law firm of Marchi Jaffe Cohen Crystal Rosner & Katz in NYC and the author of books on preventive law published by Legal Management Services, Inc.

IS THERE A FEDERAL FILE ON YOU?

The federal government is a vast storehouse of information on individual citizens. There probably is a file on you:

- If you have ever worked for a federal agency, a government contractor, or served in the armed forces.
- If you have participated in any federally financed project or received a federal grant.
- If you have ever been arrested by local, state, or federal authorities and your fingerprints were taken. (Those campus sit-ins may have left a more lasting impression than you realized.)
- If you have ever received Veteran's benefits such as a mortgage or education loans, or medical services.
- If you have applied for or received a student loan or grant.
- If you have received Medicare or Social Security benefits.

This is just a fraction of the information held on individual citizens. In fact, if you have engaged in any activity you think might have been of interest to the federal government, then there is a good chance there is a file on you in some agency.

If you want to find out what agencies might have information about you in their data banks, check the annual compilation of Privacy Act Issuances published annually by the Federal Register. This many-volumed work contains descriptions of all federal records systems. It describes the kind of information covered by the system and the kind of individual to whom the information pertains. The work also explains the procedures that different agencies follow in helping individuals who request information about their records. Large reference, law, and university libraries usually have a copy of the complete set.

The Privacy Act of 1974 gives you the right to find out what information the federal government has about you and how that information is used. It provides methods to inspect and and correct these government records.

Write to the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402 and request "A Citizen's Guide on How to Use the Freedom of Information Act and the Privacy Act in Requesting Government Documents" stock number 052-071-00540-4; send $3. This Guide is clearly written and easy to understand. It outlines exactly how you can gain more control over the information the government has about you. ▽

Escape the greasies
Shampoo and Conditioner
will set you free!
with Agree.
Agree
Shampoo
Agree
conditioner
regular formula
helps stop the greasies
© 1981 S.C. Johnson & Son, Inc.

Nothing tucks into today's lifestyle like a Rolfs Sprintfold wallet. They're made of rugged Nylon in a variety of fashionable color combinations. And, as always, Rolfs has paid careful attention to the detail and quality construction of every item. There are Sprintfolds styled for men and women that'll wash and wear and wear, at a price that won't take you to the cleaners.

ROLFS ...it shows you care.

West Bend, WI 53095. Available at fine stores throughout the USA and Canada

ULTIMATELY, YOU'LL CHOOSE TRETORN.®

Once you've played in the Tretorn Nylite, you'll discover there's really no other choice. A terrycloth insole, fully lined upper and microcellular rubber sole give you the comfort, lightness and cushioning you need in a tennis shoe.

For function, comfort and style, why settle for less than the ultimate?

TRETORN®
THE ULTIMATE TENNIS SHOE.

GROWING UP TERRIFIC

(Continued from page 189)

My husband sits at the head of the table as my father did. He drives the car, although I am a veritable Paul Newman behind the wheel. He is in charge of giving out allowances; and I, of giving baths. I have always referred the children to their father to fix anything mechanical. I tell him my food preference and let him tell the waiter. I realized that I pretend idiocy about money; he keeps the checkbook and I keep the social calendar.

Children have always contended with the discrepancy between what adults say and what they do, but it can't be good for anyone. We have sincerely embraced the ideals of sexual equality and then allowed certain patterns from the past to sneak back into our lives. It is really difficult, we realize, to adhere to these new cultural forms; the old images of how things should be are planted so deeply in our unconscious. When it comes to real life, great cultural changes are messy and painful with many missteps and contradictions marring the ideal. I am grateful to *Growing Up Free* for helping me to understand more clearly what needs to be done in my own home.

Letty Pogrebin's voice seems rather lonely at the moment. The energy appears to be in the evangelical and reactionary camps, with the Phyllis Schlaflys, the Marabel Morgans, the angry voices of men and women who found their world turned upside down by the sexual revolution and resented the confusions that followed. The feminist force seems on grey days to have spent itself.

Letty Pogrebin says, "We are being pushed to retreat to traditional sex roles because the fragile economy is struggling and can find room only for male workers. This retreat is to the old hierarchy of God over mankind, man over woman, and America over the other countries of the world. The Moral Majority is suffering just as we all are from children who are out of control, and from a sense of insecurity that breeds both anger and fear."

Not since the days of the early 'sixties when the country became polarized between those wishing equality for blacks and those fearing it have we had a tension of such profound and potentially explosive proportions. *Growing Up Free* lays out the lines of battle very clearly. If the children are to be raised without being programmed into role behavior, then the life of families, the authority structure, the division of labor must be profoundly changed. If change is the most frightening prospect of all and the blurring of sex roles the advance warning of the Sodom and Gomorrah to come, then an ugly fight between two clashing ideologies is inevitable and, in fact, is in progress.

Who will be the strangers within their own culture? What will be the shape of our children's lives? Will Pogrebin's wunderkind of the 'eighties ever actually exist? She describes a child unafraid of the full range of human experience. This ideal child will be tender and loving while still being adventurous, bold, and daring—both physically and intellectually. I am hoping this will be the child of the future. I don't want another generation of mad housewives, husbands with early heart attacks, divorces, alcohol addictions, stomach ulcers, and all the ills of the world we grew up in. It is an old American custom, even a conservative one, to believe in social progress—to hope that one's children will inherit a better place. ▽

Our soap has nothing to hide

This is what a bar of Neutrogena® looks like. Nothing fancy. No decorator shapes, swirls of color, room-enveloping perfume, or monograms. Just an unadorned bar of pure amber, so clear you actually can see through it.

But this soap can do more for your sensitive, dry, or touchy skin than the most elaborate cosmetic soaps on the market.

Why? Because Neutrogena is painstakingly formulated to be kind to sensitive skin.

Known irritants are screened out of our formula and its unique, mild, heavy-molecular structure is balanced to permit it to remove surface dirt and makeup *without* penetrating the skin's sub-layers and robbing them of oils and moisture. Unlike so-called "deep-pore" cleansers, it isn't made to de-fat the skin.

When you first try Neutrogena, you'll notice that it dissolves more easily than any soap you've ever used.

That's because it doesn't have hardening agents. And because its special formula makes it liquefy when it meets water so that it rinses off completely. This unique solubility is why we can promise that your face won't feel tight and dry after washing. When you wash with Neutrogena, there's no significant soap residue left on your skin. Your pH balance, then, returns to normal more quickly.

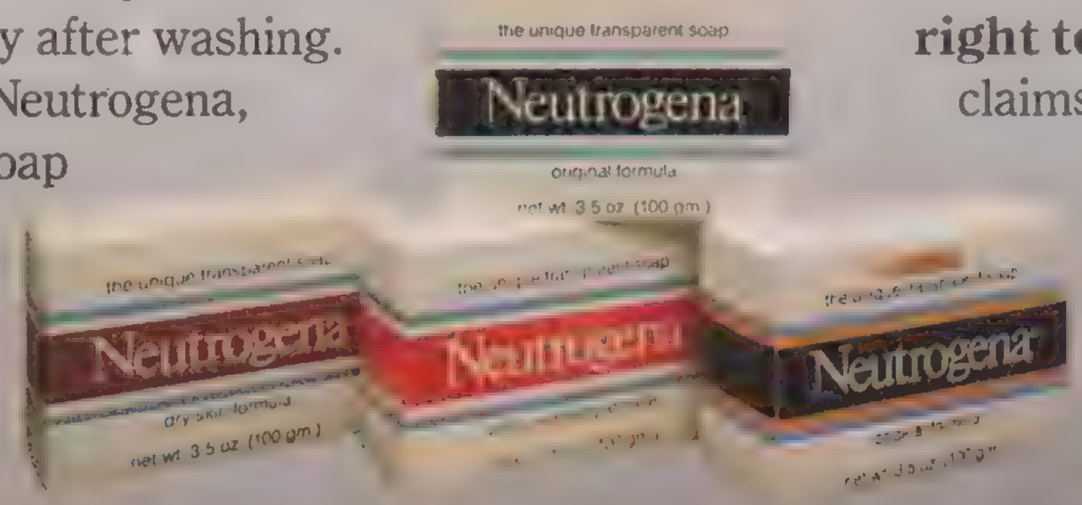
Dermatologists, allergists and plastic surgeons recommend our allergy-tested soap because it does one thing and does it well. It *cleans* your skin effectively, yet mildly, and without irritation, when used properly.

And in a number of medical cases, Neutrogena Soap has been used for cleansing where other soaps could not be tolerated.

What's more, Neutrogena is carefully tested, undergoing many of the tests done for prescription drugs. Its natural ingredients, like beef tallow and coconut oil, meet USDA Food Grade standards. Even astronauts aboard Skylab in outer space used Neutrogena because of its mild, non-irritating qualities. (Imagine an astronaut with a skin rash and you see how important a soap can be.)

Even if you're not an astronaut, whatever your skin condition, Neutrogena has a soap specifically formulated for you. For dry skin, Neutrogena Dry-Skin Soap. For normal sensitive skin, original Neutrogena Soap. For perfume-sensitive skin, Neutrogena Unscented Soap.

In an era when you have a right to be suspicious about the claims products make, our soap has nothing to hide. Try it. Your skin will have nothing to hide, either.



©Neutrogena Corp. 1981

Virginia Slims remembers the many pleasures of a woman's day while camping in the great outdoors.

You've come a long way, baby.

VIRGINIA SLIMS *Lights*

In the crush-proof purse pack.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

9 mg "tar," 0.8 mg nicotine av. per cigarette by FTC Method.

Horoscope

By Maria Elise Crummere **October**

Libra: Make your big move. **Scorpio:** Play the positive role. **Sagittarius:** All you need is love. **Capricorn:** Your status soars. **Aquarius:** You are your own best P. R. agent. **Pisces:** The sky's the limit. **Aries:** Show off your specialty. **Taurus:** Turning-point time. **Gemini:** Cover all your bases. **Cancer:** Try to phase out the old. **Leo:** Zero in on your goals. **Virgo:** It pays to be creative

MONICA INCISA

Libra

SEPTEMBER 23–OCTOBER 23

With freewheeling Jupiter spurring you on from the sidelines and Saturn on hand to make your victories lasting ones, this has been a momentous year. Now, more good news: at full moon on the 13th, you sense that this is the time to make your big move. Make the most of the precious time between the 20th and the 24th when you will be able to accomplish more than you have all month. By new moon on the 27th, you will have a lot to celebrate.

Scorpio

OCTOBER 24–NOVEMBER 21

You may feel some pressure from the mixed signals you will be receiving until the 18th from your ruler, feisty Mars, on one hand, and from powerful Uranus, on the other. But you will come to see that this strong current may also act as a catalyst in jolting you out of the past and helping you to get used to your positive new role. Generous Jupiter is also on the horizon, about to shower you with benefits that will be almost too good to be true.

Sagittarius

NOVEMBER 22–DECEMBER 21

This month, your intense loyalty to friends and loved ones pays off for you. Early in the month, friends seek you out and the valuable advice you give them helps to cement the friendships. Uranus will be on hand to help you handle your love life constructively, and when Sagittarians have the support of love in their lives they can take on the world. On the 20th, you may be tempted to respond to a proposal, but wait until new moon on the 27th when you have all the facts.

Capricorn

DECEMBER 22–JANUARY 19

Your ruler, Saturn, and lively Jupiter always make a winning team and this month, you are the lucky recipient of the benefits. Saturn will help you plan how to restructure your life; Jupiter will set it all in motion. As a result, your career and your status will soar to astounding new levels. The 21st will bring another surprise: the renewal of a past love affair. Your decision at new moon on the 27th will pave the way for the final wrap-up of an important business deal.

Aquarius

JANUARY 20–FEBRUARY 18

Jupiter and Saturn, both in Libra, will play a crucial role in your progress this month by easing the channels of communication and by helping to show off your project in the best possible light. Move with your plan on the 6th, expose it to the right people on the 8th, and there will be no way you can miss. The same goes for your social life, with the exception of the 18th, when you must take care not to alienate a friend. Celebrate your victories on the 23rd.

Pisces

FEBRUARY 19–MARCH 20

Your ruler, visionary Neptune, and romantic Sagittarius make a winning duo; but when dynamic Mars joins them from the 1st to the 20th, the sky's the limit. You have to do your part by moving quickly on all fronts: on the weekend of the 23rd, push for some kind of commitment from the person you care about. You'll be delighted with the results. The same goes for the 29th when you suddenly realize that you are in the position to call the shots; ask and you shall receive!

Aries

MARCH 21–APRIL 19

Your ruler, Mars, will connect with bold, authoritative Leo from the 1st to the 20th and turn you into a trailblazer. When you reveal your special talent, partners will be eager to jump on the bandwagon and work with you. You can avoid frustration on the 18th if you can step back and get some perspective on your mushrooming project. Start the ball rolling again on the 21st, use the 27th to round out your program, and the win you want will be yours by the end of the month. *(Continued on page 215)*

TIME FOR CHLOÉ.
Chloé fashion designed by Karl Lagerfeld . . . the complete line of Chloé fragrance and bath products from Parfums Lagerfeld. The fashion and the fragrance all exquisitely yours at our Salons.

© Elizabeth Arden, Inc. 1981

Elizabeth Arden
THE SALON

Please write for new Booklet listing Salon locations and describing complete range of fashion and beauty services.
Elizabeth Arden, Inc., Dept. V-10, Park Avenue Plaza, 55 East 52nd Street, NY 10022

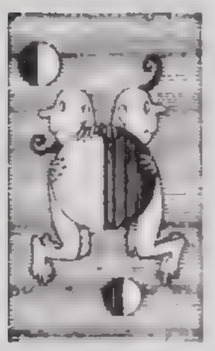
HOROSCOPE

(Continued from page 213)

Taurus

APRIL 20–MAY 20

The reunion of Mars and Venus on the 6th of the month will mark a dramatic turning point for you. An unusual new friend can lead you into an offbeat world of adventure if you decide you want to go. If you cannot make up your mind, the news you receive on the 11th will make it up for you. Ride out the consequences as best you can and be patient: the last three days of the month will provide just the means you need to implement the course you take.



Gemini

MAY 21–JUNE 20

Take it slow the first two weeks of the month: you are in a prickly mood and you could lose a friend as a result of it. But on the 15th, your spirits will be lifted with the news that you are about to make a significant amount of money. Move quickly, especially on the 20th, and cover all your bases. By new moon on the 27th, you will be the winner in both work and love.

Cancer

JUNE 21–JULY 22

On the 6th of the month, you will have to choose between two enticing opportunities; your well-proven business sense may incline you to tackle the newest one first. Other changes are also in the offing and you can ease your passage by trying to phase out old patterns and contacts that don't work for you and by cultivating new ones. By new moon on the 27th, there will be no mistaking the direction you should take.

Leo

JULY 23–AUGUST 22

You have never been in better form and part of the reason is that Mars, that warrior, is on your side from the 1st to the 20th, making it clear to others that you mean business. Creative Neptune is also on hand to coax you out of the nesting mood you have been in and spur you to clearly target your goal on the 8th. Assemble partners on the 11th and lay your plans. But wait until after the 18th to make your move. Wrap it all up on the 27th.

Virgo

AUGUST 23–SEPTEMBER 22

You are a powerhouse the first eleven days of the month while Mercury is in Scorpio. When it shifts to peaceful Libra and your energy levels off, a new associate will provide you with just the focus you need. If you make your move on the 22nd, your creative idea will pay off handsomely. The progress you make after new moon on the 27th will astound everyone—including you.

Introducing the Discovery™ Collection.
Electric cooking and serving pieces of unprecedented elegance and quality.
Currently, the line consists of a skillet, wok, concept™ cooker, buffet server and percolator.
For a more intimate look, call this toll free number
for the department or specialty store nearest you. (800) 558-1785

THE DISCOVERY COLLECTION. NEW FROM WEST BEND.

© 1981 Dart Industries Inc.

You've never been busier.
More involved.
So many reasons to look terrific.
You need beauty care that
won't eat into your precious

TIME

That's Prescribed SkinCare by
Charles of the Ritz. A clinically tested,
simplified program that works while you're
waiting for morning coffee to perk.
Or catching the late news.
Four basic products that work
together to cleanse, balance, protect...
help your skin outdo itself. Let a
Charles of the Ritz beauty specialist help
you plan your own Prescribed SkinCare
program. Get your face in shape
to face a demanding world.

Charles of the Ritz

Prescribed SkinCare. Fact. Not Fiction.

© 1987 CHARLES OF THE RITZ GROUP LTD.

RITZ

ACTIVATING
CLARIFIER

100%
Alcohol-Free

Charles of the Ritz

RITZ

MOISTURE-
BALANCING
DAYCARE

Skin Protectant

RITZ

OPTIMUM BALANCE
Skin Protectant, Moisture
Replenisher, and Sunscreen

MONEY

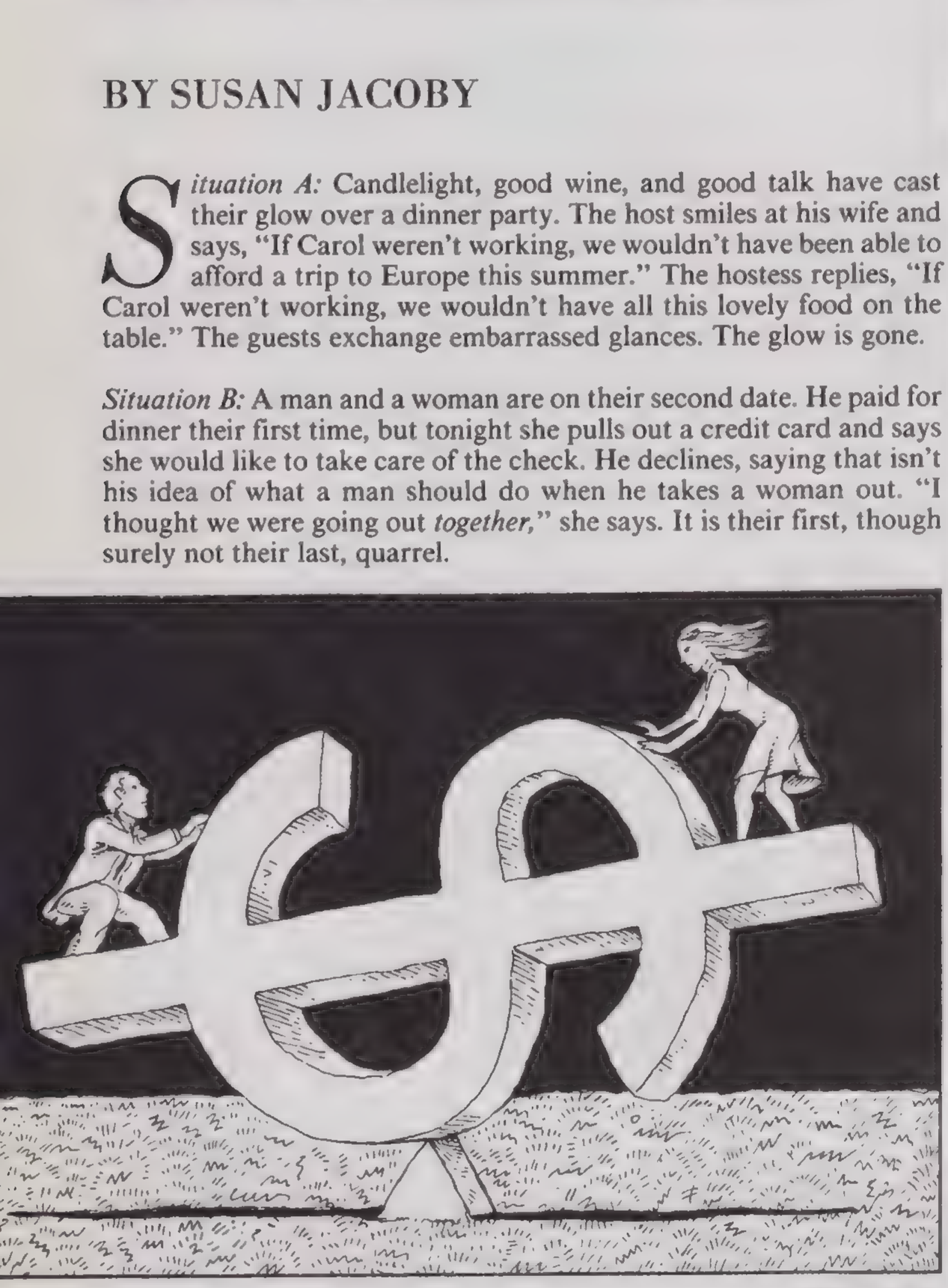
Men and women, candlelight and money

Sexual and financial power—the new delicate balance

BY SUSAN JACOBY

Situation A: Candlelight, good wine, and good talk have cast their glow over a dinner party. The host smiles at his wife and says, "If Carol weren't working, we wouldn't have been able to afford a trip to Europe this summer." The hostess replies, "If Carol weren't working, we wouldn't have all this lovely food on the table." The guests exchange embarrassed glances. The glow is gone.

Situation B: A man and a woman are on their second date. He paid for dinner their first time, but tonight she pulls out a credit card and says she would like to take care of the check. He declines, saying that isn't his idea of what a man should do when he takes a woman out. "I thought we were going out *together,*" she says. It is their first, though surely not their last, quarrel.



ROBERT NEUBECKER

Love of money may not be the root of all evil, but it is unquestionably an apple of discord between the sexes. Money usually means power. It sometimes means love. Take those two equations, add a society in which the roles of men and women are in an unsettled state, and you have money problems mother never dreamed of when she offered the classic, albeit inaccurate, piece of advice that it was just as easy to fall in love with a rich man as a poor man.

Delicate negotiations involving the balance of financial and sexual power are the province of those among us (most of us, that is) who have some, but not enough, money to satisfy our desires. The very poor do not have the luxury of squabbling over checks in restaurants; the very rich have no reason to do so. (There are exceptions to this rule among the very rich who have failed to safeguard their fortunes from avaricious spouses and lovers. The exceptions are rare; the very rich are not, as a rule, very trusting.)

Many of the financial struggles involving the sexes arise from a conflict between modern ideas of fairness and equality and powerful "hidden agendas" about the relationship between money and what it means to be a man or a woman. For men, *(Continued on page 222)*

René Guinot
PARIS

Available at these fine skin care Salons:

CALIFORNIA
Beverly Hills
AIDA THIBIANT SKIN & BODY CARE CENTER
(213) 278-7565
Beverly Hills
NICOLLE GREGORY "SKIN CARE THERAPY"
(213) 557-3694
Bonita
ENJOLI SKIN CARE CENTER (714) 267-1540
Brentwood
ELIZABETH SKIN CARE (213) 471-1636
Hayward
ELAINE (415) 581-9545 (415) 886-0600
Kentfield
FRANCE SKIN CARE SALON (415) 457-7676
Laguna Beach
THE FACIAL INSTITUTE (714) 497-5414
Long Beach
LADY MINA (213) 434-7506
Long Beach
GEORGE OLIVERI SALON (213) 421-4744
Los Altos
NELY COSMETIC STUDIO (415) 941-5200
Los Angeles
GITTA SCIENTIFIC FACIAL CENTER (213) 383-0885
Los Angeles
MY LADY HELEN (213) 934-1386
Malibu
DESIREE AT MALIBU HAIR & NAIL CO. (213) 457-4891
Newport Beach
KLARA'S SKIN CARE STUDIO (714) 640-6023
San Clemente
RAFAEL'S HAIR AND SKIN CARE SALON (714) 498-6892
San Diego
ALFONSO'S HAIR STUDIO (714) 298-5658
San Diego
FABULOUS FACES (714) 291-5600
San Diego
GERMAINE EUROPEAN SKIN CARE (714) 224-8264
San Francisco
ABOUTFACE LTD./MARY OEI'S SKIN CARE SALON
(415) 776-7726
San Francisco
TEITSA MOUNTANOS OF HASAMI (415) 981-7175
San Marino
EDRIS—SKIN CARE CENTER (213) 287-2585
Santa Barbara
BODYFIRM (805) 966-3314
Upland
BOTH OF YOU (714) 982-0152
Ventura
C'EST NOUS HAIR DESIGNERS (805) 642-0893
Walnut Creek
DARLENE HOWARD'S FACES OF BEAUTY
(415) 932-3456
West Los Angeles
ELIZABETH RODIER (213) 473-1513

CONNECTICUT
West Hartford
BERTUGLIA (203) 236-1633

DISTRICT OF COLUMBIA
Washington
ELODIE FRANCE INTERNATIONAL (202) 686-9310
Washington
ILO (202) 342-0350
Washington
TRESSES BY TRIS, INC. (202) 638-3855

FLORIDA
Fort Lauderdale
ARLETTE'S INSTITUT DE BEAUTIE (305) 771-9797
Fort Myers
JANEL'S EUROPEAN FACIAL SALON (813) 337-2440
Indialantic
HOUSE OF FRAGRANCE (305) 725-4261
Miami
RENE GUINOT INSTITUT (305) 667-0393
Palm Beach
TRES JOLIE (305) 832-4466
Tampa
DANISE'S HOUSE OF BEAUTY (813) 876-4810
Tampa
GENENE, INC. (813) 988-3871

GEORGIA
Atlanta
LIEBEN CLINIC (404) 875-1111

ILLINOIS
Chicago
BRADY C'EST BON/LUIS JOSE COSMETICS
(312) 664-3600
Chicago
JULIE'S ESTHETIC SKIN CARE & BEAUTY CENTER
(312) 266-1991
Chicago
ODOM'S COSMETIQUE, INC. (312) 752-3600

INDIANA
Carmel
CANTERBURG SALON (317) 846-9949

MARYLAND
Pikesville
ABOUT FACES (301) 484-2766
Stevenson
CHEZ JODIE (301) 484-3585
Towson
ABOUT FACES (301) 828-8666
Towson
CHEZ JODIE (301) 821-6445
Towson
DIMENSIONS IN HAIR (301) 828-1788

MASSACHUSETTS
Bedford
CHANTAL D'ARLEVILLE EUROPEAN SKIN CARE
(617) 275-6954

MICHIGAN
Detroit (Southfield)
MIRA LINDER (313) 356-5810

NEVADA
Reno
ERIKA BAHR SKIN CARE (702) 825-0141

NEW JERSEY
Cherry Hill
MICHELE, MICHELE COSMETICS/
TOTAL FACE & BODY CARE (609) 424-0121
Cherry Hill
MICHELE, MICHELE COMSMETICS/
TOTAL FACE & BODY CARE (609) 424-1414
Little Silver
FACE PLACE (201) 747-5444
Livingston
BOYD'S OF MADISON AVENUE (201) 994-4774

NEW YORK
Bronx
GI-GI'S NAILS PLUS AND SKIN CARE SALON
(212) 829-7974
New York
AINSLEY SKIN CARE, INC. (212) 369-3300
New York
CLYDE'S CHEMIST'S SKIN CARE CONSULTANTS
(212) 288-7250
New York
ELIZABETH UNGAR SKIN CARE (212) 988-7280
New York
FACES, INC. (212) 246-1883
Schnectady
GOODING SKIN SYSTEMS (518) 374-0736

OREGON
Portland
FACES UNLIMITED (503) 222-4685

PENNSYLVANIA
Media
SKIN DEEP BEAUTY CLINIC (215) 565-0886
Philadelphia
BARE ESSENTIALS (215) 922-0677
Philadelphia
PIERRE & CARLO DI ROMA (215) 735-0164
Philadelphia
PLAGE TAHITI (215) 569-9140
Richboro
EILEEN'S SKIN CARE/RICHARD'S PLACE FOR HAIR
(215) 322-1793

TEXAS
Corpus Christi
AMY'S NAILS & FACES (512) 853-6262
Dallas
CORRELATIONS INC. (214) 357-7551
Dallas
INTERNATIONAL HAIR STUDIO (214) 233-0242
DALLAS
L'IMAGE ON HARVARD (214) 522-6230
Dallas
L'IMAGE ON THE PARKWAY (214) 934-8080
Dallas
JON PAUL'S—SHARRON WALLQUIST (214) 827-2600
Dallas
REBECCA'S SALON DU ESTHETIQUES (214) 369-3418
Dallas
THE HAIR REVIEW (214) 522-6481
Fort Worth
VANN MARTIN'S INC. (817) 923-8211
Houston
ABOUT FACE COSMETIC BOUTIQUE &
FACIAL SALON (713) 440-7788
Houston
BEAUTIQUE INC. (713) 526-1126
Houston
KAREN BENBOW, INC. (713) 961-5747
New Braufels
SALON DE COIFFURE GASTON (512) 625-8080
Wichita Falls
ABOUT FACE BEAUTY BY MARTHA (817) 767-5513

VIRGINIA
Alexandria
EUROPEAN FACIAL CENTER (703) 836-4585
Alexandria
FOR BEAUTY'S SAKE (703) 971-7931
Williamsburg
CHRISTIE ROCHE (804) 229-4403

WASHINGTON
Bellevue
THE HAND & EYE (206) 747-3311
Seattle
ROBERT LEONARD SALON (206) 623-9666
Spokane
CLASSEE AND COMPANY (509) 928-5827

WISCONSIN
Racine
EDEL'S FACES INC. (414) 637-3405
Thorp
INTERNATIONAL ACADEMY OF AESTHETICIANS
(715) 669-5053

Also available on board :

QUEEN ELIZABETH II
ISLAND PRINCESS
PACIFIC PRINCESS
ROYAL VIKING SKY
ROYAL VIKING SEA
SAGAFJORD
NORDIC PRINCE

Also available at other fine skin care Salons; for further information contact:

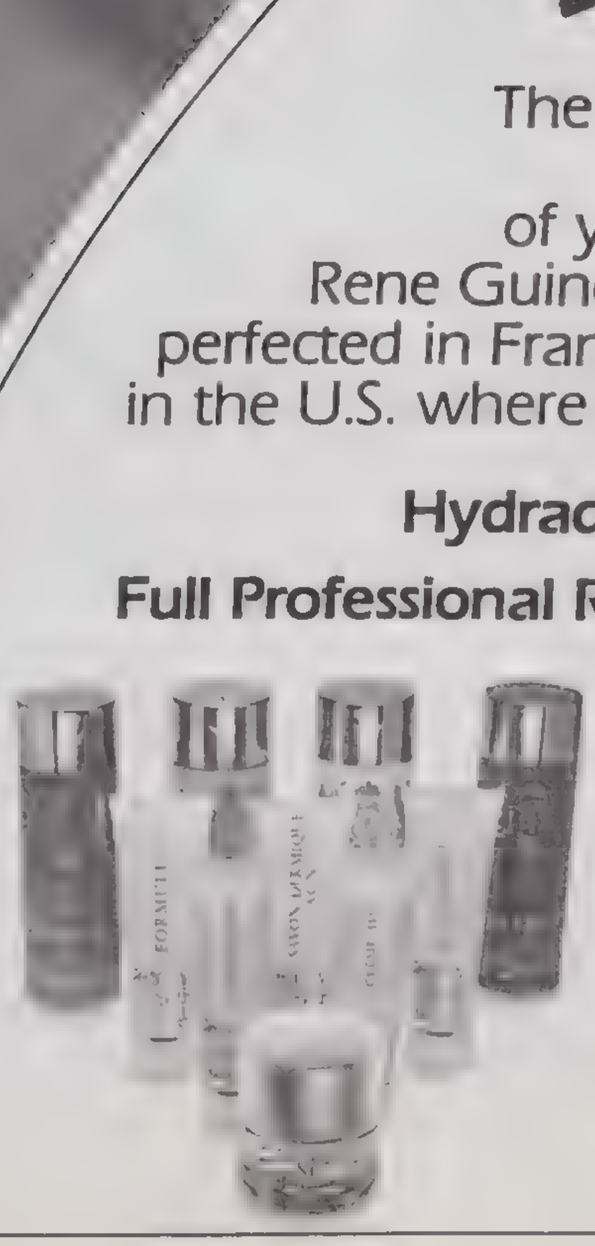
Francosmetics International Inc., 8601 Wilshire Blvd., Suite 602, Beverly Hills, California 90211 (213) 659-1970 • Sole Eastern U.S. Agent: Lachman Imports Inc., 733-35 Lewis Tower Building, Philadelphia, Pennsylvania 19102 (215) 546-9448.

René Guinot
PARIS

The beauty and youth of your skin
depends on the continuity
of your care and choice of products.
Rene Guinot, a new concept in beauty,
perfected in France for 30 years, now available
in the U.S. where professional skin care is practiced.

Hydradermie/Bio-Peeling

Full Professional Range/Finest Retail Products



Exclusively distributed by:
Francosmetics International Inc.,
8601 Wilshire Blvd., Suite 602,
Beverly Hills, California 90211
(213) 659-1970. Sole Eastern U.S.
Agent: Lachman Imports Inc.,
733-35 Lewis Tower Building,
Philadelphia, Pennsylvania 19102
(215) 546-9448.

The René Guinot Institute

Rick Tiefer
for
LADY
MADONNA
maternity boutiques

Expect Something In The Newest Tunic Length
Part of the total wardrobe collection by Rick Tiefer only for
Lady Madonna Maternity Boutiques

ALABAMA Birmingham Mobile • **ALASKA** Anchorage • **ARIZONA** Phoenix Tucson • **ARKANSAS** Little Rock • **CALIFORNIA** Beverly Hills Encino Mission Viejo San Diego San Francisco • **COLORADO** Denver • **CONNECTICUT** Hartford New Haven Westport • **DISTRICT OF COLUMBIA** Georgetown • **FLORIDA** Clearwater Dadeland Ft. Lauderdale Jacksonville Miami • **GEORGIA** Atlanta • **ILLINOIS** Chicago Moline • **INDIANA** Ft. Wayne Indianapolis • **KANSAS** Prairie Village Wichita • **KENTUCKY** Lexington Louisville • **LOUISIANA** Lafayette New Orleans Shreveport • **MARYLAND** Baltimore White Flint • **MASSACHUSETTS** Boston Burlington Pittsfield • **MICHIGAN** Detroit • **MINNESOTA** Minneapolis Edina • **MISSOURI** St. Louis • **NEBRASKA** Omaha • **NEVADA** Las Vegas • **NEW JERSEY** Eatontown Livingston Paramus Woodbridge • **NEW YORK** Albany Brooklyn Buffalo Cedarhurst Manhasset Manhattan Queens Rochester Smithtown Syracuse (Sibley's Dept. Store) White Plains Woodbury • **NORTH CAROLINA** Charlotte • **OHIO** Beachwood Dayton Perrysburg • **OKLAHOMA** Oklahoma City Tulsa • **OREGON** Portland • **PENNSYLVANIA** Allentown Jenkintown Philadelphia Pittsburgh • **RHODE ISLAND** Providence • **SOUTH CAROLINA** Charleston Columbia Greenville • **SOUTH DAKOTA** Sioux Falls • **TENNESSEE** Chattanooga Knoxville Memphis Nashville • **TEXAS** Austin DALLAS Turtle Creek Valley View Ft. Worth HOUSTON Post Oak Row Woodlake Square Laredo Lubbock San Antonio • **UTAH** Salt Lake City • **VIRGINIA** Norfolk • **WASHINGTON** Bellevue • **WISCONSIN** Milwaukee Greendale • **COMING SOON:** Des Moines, Iowa Richmond, Va. El Paso, Texas • **INTERNATIONAL: CANADA** Ontario; Manitoba • **HONG KONG** Hong Kong; Kowloon • **TAIWAN** • **ENGLAND** Debenhams Dept. Stores: London—Oxford St; Bromley/Kent; Manchester (COMING SOON: Cardiff Edinborough Sheffield) • **JAPAN** Seibu Dept. Stores

For free Fall/Winter catalogue, or further information
write Lady Madonna, Dept. V10-81,
36 East 31st Street, New York, N.Y. 10016

MEN AND WOMEN

(Continued from page 220)

the agenda may encompass a need to be recognized as the most important, if not the sole, "provider"—and a feeling of dominance that flows from that recognition. For women, the hidden agenda may include a desire to be taken care of or to have a man "prove" his love by gestures that carry a hefty price tag. On the other hand—there is always another hand—the hidden agenda may demand a break with tradition and lead to a deep suspicion of any gestures that convey the old sense of connection between male financial support and female dependency.

I was a guest at the dinner party where the husband made the remark about his wife's job's paying for their European vacation and she responded by saying that her salary was putting food on the table. The men and women at the table had totally different reactions.

The men, without exception, thought the husband was offering his wife a nice verbal bouquet for her economic contribution to their household. The wife, they felt, had responded shrewishly by putting down her husband's abilities as a provider. The women, without exception, felt that the husband was subtlely denigrating the value of his wife's work by implying that her salary was used only for luxuries. As the women saw it, the wife was stating the simple truth.

The economic facts were that the husband makes $40,000 a year as a lawyer and the wife makes $20,000 as a newspaper reporter (a male-female earnings ratio that remains fairly constant, regardless of a couple's income level or professional status). Her income, though smaller than his, is essential to their standard of living. Without her salary, they couldn't have gotten a mortgage or paid their chidren's college-

"Most women still assume a man will pay, and feel cheated if he doesn't"

tuition bills. She wanted her husband to acknowledge this fact. He wanted to maintain the ego-bolstering (for him) fiction that her job only paid for luxuries.

If a man and a woman love each other, it shouldn't matter who makes more money—but it does. Some women enthusiastically cooperate in the fiction that their jobs are only paying for "little extras;" women raised with traditional expectations sometimes find it difficult to accept the worry and responsibility accompanying the acknowledgment that their salaries are really, truly needed.

Other women who are just beginning to enjoy the financial rewards of work find that sharing threatens their new sense of independence. One man I know complains bitterly because his forty-year-old wife, who opened a sportswear boutique two years ago, keeps all of her profits in a separate bank account. "My salary has always gone into our joint account," the husband says, "and now she wants total control of 'her' money."

"That's easy enough for him," says his wife, "because he's never had to ask for money from me." In fact, she never had to "ask" for money from him—but she always felt she needed his approval for any purchase over $100. "It's wonderful to feel that I can go out and buy a new coat and not have to consult anyone else," she says.

The perplexities of money, sex, and dominance are not limited to the lawfully wedded (although marriage certainly raises the stakes). The rules governing single social life—like the division of financial responsibility in marriage—were much clearer in an era when men made the real money and women were the hungry (in all senses of the word), underpaid bachelorettes immortalized in Rona Jaffe's classic 1950s' pulp novel, *The Best of Everything.*

Today, there are a few women who adamantly insist on paying their own way in every situation—and men who resent them for their independence. When a woman pays—either for herself or for a man as well—the act is more than a simple exchange of currency. It is also an exchange of roles, of expectations. To a woman, paying her way may mean, in the immortal words of Congresswoman Shirley Chisholm, that she is "unbought and unbossed." To a man, her paying may be seen as an aggressive challenge to his status. He may not like the idea of a woman who is unbossed—and who can *(Continued on page 224)*

Sawyer is shearling...the soft, lustrous fleece from lamb. It's a statement of classic taste with an elegant sense of quality and style. Sawyer garments are individually handcrafted from the finest sueded sheepskin, will not rainspot and are, naturally, colorfast. Compared to other outerwear, a coat or jacket by Sawyer is an investment that will stand the test of time. Sawyer... a warm and wooly winter tradition available now at Bloomingdale's, Saks, Bergdorf Goodman, Lord & Taylor, Marshall Field, Bonwit Teller, Neiman-Marcus and other finer stores everywhere. Sawyer of Napa, a tradition for one hundred twelve years.

Shearling: The fur worn outside in.

Send $3 for catalogue to Dept. VO-10, Box 31442, San Francisco 94131
Boutiques in San Francisco, Palo Alto & Cupertino, California

Tired of shaving and shaving and shaving and shaving? Zip® waxes hair away for months. Sure, a razor can keep your legs clean and smooth— two or three days at a time. But Zip Wax goes right to the root of the problem, so your legs look beautiful: carefree and hair-free up to 60 days.

Colorado Chemical Co., 575 Madison Avenue, New York 10022

MEN AND WOMEN

(Continued from page 222)

deny that there is a link between buying and bossing?

Of course, a man's desire to pay the bill is not always rooted in Machiavellian manipulativeness. There are immediate, concrete rewards to be derived from paying: A man who picks up the check is assured of eating in a restaurant he likes. Judging from my own experience as well as from the testimony of both sexes, most women still assume that the man will pay—and feel somewhat cheated if he doesn't.

My own position in these matters is less than absolute. I am something of a Marxist ("from each according to his abilities, to each according to his needs"). I always pay my share if I know a man's income is in the same range as mine. If I know a man makes much more money than I do, though, I am quite willing to let him pay. This is sometimes a tricky matter. In our era of easy credit and conspicuous consumption, one can be misled about a man's financial standing by his $60 sneakers and winter tan. I had one friend, for example, who made twice as much money as I did but was paying so much alimony that he wound up with less. Having ascertained the economic

"I'm suspicious of men who *need* to pay"

facts of his life, I began paying my half.

I generally wind up paying for my own entertainment about three-quarters of the time—and most men are surprised when I offer. If a man's ego is threatened by my paying my share, I have learned that he probably isn't for me. I am suspicious of men who have a deep need to pay all the bills, all the time—just as I am suspicious of inappropriately extravagant gestures.

I have been involved with only one rich man in my life, and he was a genuine multimillionaire who had made a fortune on top of the one he inherited. After we had been seeing each other for about six weeks, a famous jeweler delivered a diamond-rimmed watch with a jade dial. Keep it, some friends said. It doesn't mean any more to him than the price of a movie does to an ordinary man. Send it back, advised other friends (and my mother). He's trying to buy you, said mother.

Oh Mom, I said, but I took her advice. I did feel that the acceptance of such an expensive gift would imply an emotional density I neither felt nor desired.

I might have acted differently if we had been in love for a long time, but I'll never know. I sent the watch back with a carefully composed note expressing appreciation for the feeling behind the gesture but saying, essentially, that nice girls (sigh) can't accept such costly baubles from gentleman callers. He broke off with me. If I had been in his position, I would have replaced the watch with a dozen roses every day of the week—still the gesture of a rich and generous man, though without the implications of a very expensive piece of jewelry. Mother was right, after all. He was trying to buy me. ▽

What becomes a Legend most?

Blackglama®

BLACKGLAMA® IS THE WORLD'S FINEST NATURAL DARK RANCH MINK BRED ONLY IN AMERICA BY THE GREAT LAKES MINK MEN

New skin thinking on texture, treatments, technology... scent flash

Beauty Now

Earrings by Cathy and Marsha for Catherine Stein
Blouse, Andre Van Pier. Details, last pages

NEWS: SCIENCE AND SKIN CARE

How the new skin-care technology applies to products: new ingredients have come out of the research laboratory that go a step beyond cleansing, toning, or moisturizing . . . they react to your skin's own structure and chemical makeup, give you the options of "programming" an all-over skin-care system, zeroing in on special problems. (More, see page 502.)

Scent: Italian-style

When a fashion designer translates his/her "look" into a fragrance, packaging can be a statement in itself. Two new ones from two Italian fashion stars—with bottles designed for a collector's eye appeal: Missoni by Tai and Rosita Missoni, a heady combo of florals, spices, woody notes in a square lead-crystal bottle, multicolored packaging that recalls their famous knits. . . . K de Krizia, Mariuccia Mandelli's blend of green, flowery scents underscored with warm amber notes; the curved frosted bottle—clean, spare, elegant. To splash on anytime.

TEXTURE

Though skin is many layers deep, it's the paper-thin top layer that gives skin its texture, its look and feel. And it's here that skin-care products can make a difference, keeping the surface of skin clean, glowing, conditioned. Some trends to watch for . . .

New systems: Cleansers, toners, and moisturizers with ingredients that reinforce each other, work best used together. E.g., Dorothy Gray's new Hydro Light with MMC—hydrolized animal protein and elastin, keratin amino acids—for improved moisture retention.

New breakthroughs: Like the ingredients in moisturizers that increase skin-cell turnover, producing top skin that's smoother, literally "younger-looking." Latest version: Frances Denney's Performing Care Cream with "Dermo-Double Protein."

Cellular skin care: Out of La Prairie—the legendary "anti-aging" clinic in Switzerland where treatment consists of injections of live sheep-placenta cells—a new La Prairie skin-care line, based on placingel, stabilized placental cells. New addition: Essential Purifying Gel, a translucent cleanser/toner.

Shouldn't your hair be as healthy as the rest of you?

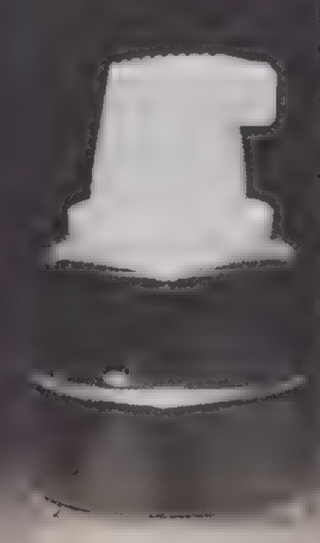
new DEP Professional Formula JOJOBA Hot Oil Treatment

Hair that's permed, colored or blow-dryed needs moisture. Now you can provide it. Simply, conveniently — at home.

Jojoba is one of nature's triumphs. This precious oil, extracted from a desert plant, penetrates deep into the hair shaft, nourishing even the dryest, most abused hair.

To make it work deeper, faster, better — there's the special Thermal Cap. It seals in the natural heat of your body and the heat of the oil itself. Results are marvelous. Salon perfect. Even after the first application.

Possibly the most significant advance in hair health in a decade!



More skin-care technology to note: innovative packaging designed for special uses, specific problems. Like the aerosol pump, shown actual size, at *left*, that squeezes out just enough concentrated moisturizer to plump out tiny lines at the sides of mouth, the corners of eyes—neat, modern, efficient. Frances Denney's Expression Lines cream.

Your first private skin care lesson with the Dean of Skin Care is about to begin.

Georgette Klinger and her daughter Kathryn

Georgette Klinger, the Dean of Skin Care, has devoted over forty years to one purpose: improving skin. Her expertise is so recognized that many dermatologists send their patients to her. Now Georgette Klinger wants to make her skin care available to you in your home.

Lesson: How to determine your own skin type.

Before you can take care of your skin effectively, you must know your true skin type. Otherwise, you could end up using products that do not fulfill your skin's individual needs, and you may aggravate the conditions you were hoping to help, such as dryness, oiliness or blemishes. The questions and illustration will help you discover the factors that help us determine your skin type. But before you answer them, cleanse your skin thoroughly and do not apply other creams or lotions. Wait 10 minutes, then sit in front of a mirror in a good light. Now answer the questions by checking the boxes next to the responses that apply to your skin, or writing in the appropriate information where indicated.

1. Scrutinize your face and neck with your eyes. Then, touch your skin with your fingertips, using a gentle, circular motion. On the illustration, write any of the following words wherever they apply to the condition of your skin. (For example, if your nose looks shiny, write in shiny.)
oily · shiny · dry · flaky · wrinkles · enlarged pores · pimples · acne blackheads · other conditions.

2. My one greatest skin problem is dryness ☐ wrinkles ☐ acne ☐ enlarged pores ☐ sensitivity ☐ allergies ☐ other _____

3. My age group is 18-24 ☐ 25-34 ☐ 35-44 ☐ over 45 ☐

4. My skin color is light ☐ medium ☐ olive ☐ dark ☐

5. I break out constantly ☐ rarely ☐ monthly ☐

6. I live in a climate that is dry/cold ☐ dry/hot ☐ wet/cold ☐ humid/hot ☐ other _____

7. My indoor environment is steam heated ☐ air conditioned ☐ neither ☐ both ☐ other _____

Yes, $25 can make a major improvement in your skin.

Based on your skin type answers, Georgette Klinger will formulate a skin care regimen that is exactly right for you. You will receive a one month supply of four essential products made specifically for your skin's needs, all for $25. Just fill in your name and address below, and send this questionnaire, along with your check or money order or major credit card number, to Georgette Klinger, 501 Madison Avenue, New York, N.Y. 10022. Or, call our skin care specialist to order by phone. Simply tell her your skin type responses, and ask her any other skin care questions you may have. She'll be pleased to help you. Call toll-free, 800-221-4970.* In New York State 212-838-3200.*

Name _____

Address _____

City _____

State _____ Zip _____

Daytime phone # _____

Please charge my purchase on:
American Express ☐ Diner's Club ☐
Master Card ☐ Visa ☐ Card Expires __/__

V1

Signature _____

Allow 3 to 4 weeks for delivery.
*Phone hours are Eastern Standard Time: Mondays, 9 A.M. to 9 P.M. Tuesday to Saturday, 9 A.M. to 6 P.M.

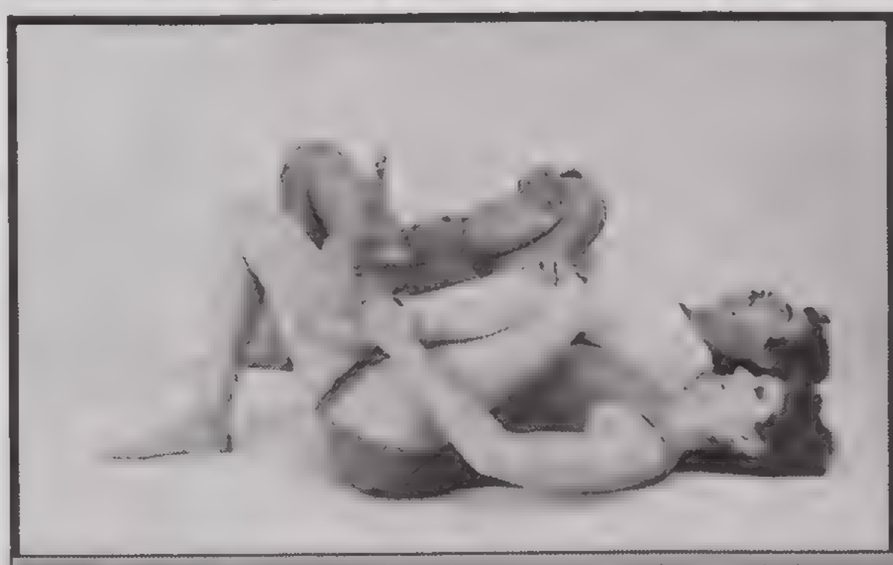
New York Beverly Hills **Georgette Klinger** Chicago Bal Harbour Palm Beach

Shape-up Now

Exercises that correct body alignment, improve posture!

The "squeeze," *above:* This deceptively simple exercise tightens buttocks, inner thighs. Stand with spine in perfect alignment, palms six inches in front of chest, fingertips at shoulder level. As you exhale, press hands together, tuck pelvis under, tighten buttocks. As you inhale, slowly allow hips to tip back slightly and relax. Repeat 5 times.

he exercises shown here are part of the Nickolaus Technique designed to correct body alignment, strengthen and tone muscles (especially in abdominals and the lower back) for better and increased overall flexibility. Model Marcy Casterline *(above)* started exercising at home with Nickolaus tapes to improve posture, limber up. Her enthusiasm caught on with her husband, TV actor Thomas O'Rourke, and he started exercising with her to help his lower-back problem. Exercising together doubles the motivation. (More about Nickolaus program, tapes: 295 Madison Ave., NYC 10017.)

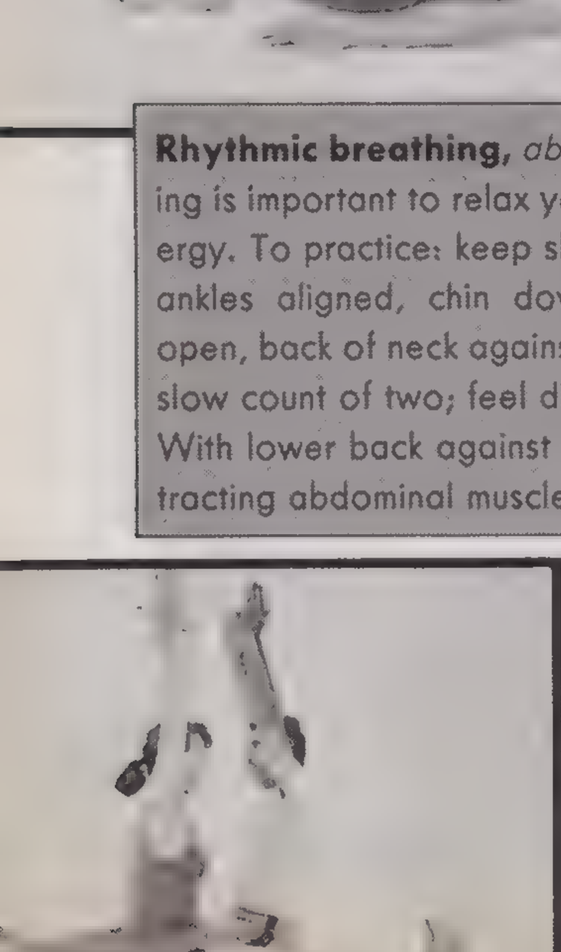


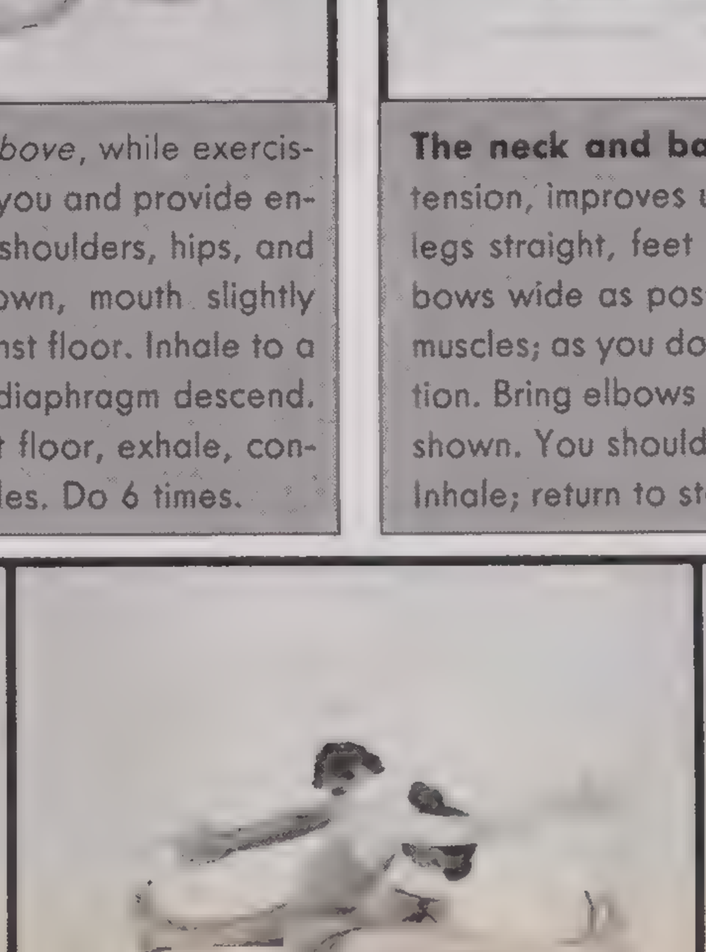
The single leg stretch, above, strengthens abdominal muscles (vital in supporting upper body) and buttocks, stretches neck and shoulders, too. . . .Left: Start in the rhythmic breathing position, shown *below left,* and draw left knee to chest; left hand on ankle, right hand on knee. Keep foot flexed. Inhale and bring knee down toward your chest. As you exhale, contract abdominal muscles, lift head and extend your leg until it is straight *(right);* extend arms parallel to legs. Inhale and return to start. Do 6 times, each leg.

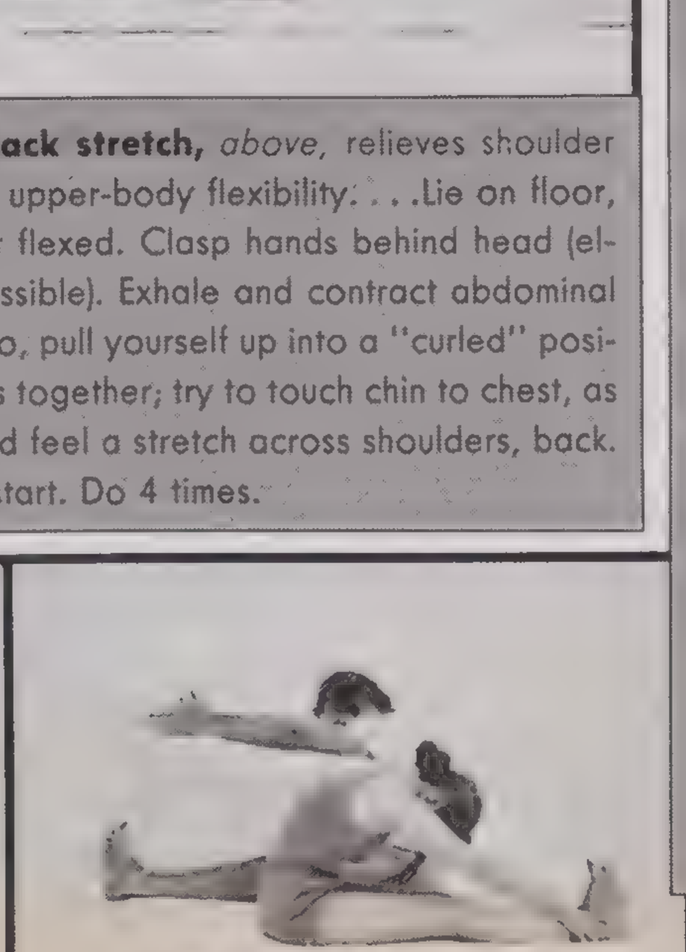
Rhythmic breathing, *above,* while exercising is important to relax you and provide energy. To practice: keep shoulders, hips, and ankles aligned, chin down, mouth slightly open, back of neck against floor. Inhale to a slow count of two; feel diaphragm descend. With lower back against floor, exhale, contracting abdominal muscles. Do 6 times.

The neck and back stretch, *above,* relieves shoulder tension, improves upper-body flexibility. . . .Lie on floor, legs straight, feet flexed. Clasp hands behind head (elbows wide as possible). Exhale and contract abdominal muscles; as you do, pull yourself up into a "curled" position. Bring elbows together; try to touch chin to chest, as shown. You should feel a stretch across shoulders, back. Inhale; return to start. Do 4 times.

The sitting body stretch, *below left, which can be used as a warm-up is two exercises in one aimed at stretching arms and hamstrings (in men, especially tight), and the lower back. Far left: Sit with back straight, feet flexed, heels slightly off the floor. Inhale; stretch arms toward ceiling. Center: As you exhale, contract abdominals, bring head down, reach. Inhale; return to start; repeat 4 times. Near left: On fifth stretch, with heels slightly raised, feet flexed, grasp ankles. As you exhale, slowly bring chest closer to knees. Inhale; return to start; repeat 4 times.*







ANDREA ALBERTS
Fashion details, next to last pages

"I have to feel this fresh all day, every day. My job depends on it."

"A shower and powder and Lightdays® PantiLiners. That's what keeps me feeling fresh all day.

Lightdays are especially important to me, because as a model I wear a lot of clothes that don't belong to me. So I feel safer wearing Lightdays PantiLiners.

I like their shape, too. Lightdays aren't square with corners. They're curved, like a woman."

Kotex® Lightdays PantiLiners. Soft, delicately quilted little pads to help protect against discharge and spotting. The contoured sides and three adhesive strips make Lightdays PantiLiners comfortable enough to wear all day, every day.

Why would a model like Nancy Toner use Lightdays® PantiLiners?

For just-showered freshness, anytime.

© Kimberly-Clark Corp. 1981

IT FEELS SO GOOD . . .

TANNERY WEST LEATHER

Bold, black, bikers leathers. Soft, supple, sensually smooth…but tough! Sleek calfskin for the new wave biker. Jacket by Gandalf, $225 in men's sizes 36-46; women's sizes 4-14. Jeans, $225 in men's sizes 28-34; women's sizes 4-14. When your own skin isn't enough!

TANNERY WEST STORES: ATLANTA Lenox Square. BOSTON Faneuil Hall. CLEVELAND Beachwood Place. CHICAGO Water Tower Place, Northbrook Court, Woodfield Mall. DALLAS Northpark, Collin Creek.* DETROIT Fairlane, Lakeside, Twelve Oaks. HOUSTON Galleria II. LOS ANGELES Santa Anita, South Coast Plaza, Del Amo.* MINNEAPOLIS Ridgedale. NEW JERSEY Woodbridge. SAN DIEGO Fashion Valley. SAN FRANCISCO Stanford, Serramonte. WASHINGTON, D.C. Georgetown Park, White Flint. *opening soon.

CALL TOLL FREE 800-528-6050, ext. 4547 In Arizona: 800-352-0458, ext. 4547. Alaska/Hawaii: 800-528-0470, ext. 4547, to order on your American Express, Visa or MasterCard.

The Tannery West — A Grodins Company

Buy two, get this unique datebook FREE!

Naturalizer Week. A special celebration of walking. The time to discover the newest and most complete selection of Naturalizer Fall styles... in your size! And, when you buy two pairs, you'll receive our fabulous 1982 Daily Walker datebook free of charge*!

This unique purse-size datebook is filled with one-of-a-kind, full-color illustrations, created specially for Naturalizer by celebrated U.S. artists. It's a real collector's item!

A similar high quality, hardback engagement calendar would be a normal $10 value. But the Naturalizer Daily Walker is yours free... just for buying two pair!

Easy? You bet. And a great value, too! But the real value is the updated styling, all-day comfort and fashion versatility you'll get when you buy two pairs of Naturalizer shoes.

Celebrate Naturalizer Week and try "Two for the Road." You'll be glad you did!

NATURALIZER® WEEK

*At participating retailers only.

Brown Shoe Company

Street, San Francisco, CA 94107.

"The Promise Made"

©1981 LANVIN PARFUMS INC.

Arpege Promises

"The Promise Kept"

Arpege® Parfum

e·p·t®

E.P.T. made me feel secure because it was the same type of test used in labs and doctors' offices.

—Chris Johanson
Maplewood, New Jersey

E.P.T., the original and leading in-home pregnancy test, is easy, fast, safe, and private. It lets you find out if you are pregnant quickly and reliably, at home.

E.P.T. is the same type of test used in millions of laboratory tests and in thousands of hospitals in the U.S. and all over the world. No in-home pregnancy test is more accurate than E.P.T.

Over four million women have already used E.P.T.—that's more women than all those who have used other in-home pregnancy tests combined.

You don't have to be a chemistry whiz or have any special skill to do the E.P.T. test—the directions are clear, and the test is simple.

E.P.T. will give you the clear result in two hours

Available in both single kit and convenient double kit

FITNESS NOW

How to put together an at-home fitness center

Convenience, motivation: two good reasons to invest in fitness equipment

BY CHARLES T. KUNTZLEMAN, ED. D.

Now you can have a total health spa in your own house and get the workout you need without the inconvenience of running to the gym each time you want to exercise. If you've avoided jogging for fear of rising crime or barking dogs, you can get equivalent exercise in your own living room while watching television, or your children. Indoor-exercise equipment also allows you to avoid inclement weather. Home-exercise gear makes motivation less of a problem, and you can use it any time of the day or night. Also, the knee and ankle problems often associated with jogging can be avoided by working out on exercise bicycles, treadmills, rowing machines.

AEROBIC EXERCISE

If you have to choose one indoor exercise, an aerobic one is the one that will do you the most good. ("Aerobic" means exercise which elevates your heart rate and gets you huffing and puffing for at least twenty minutes continuously.) The classic aerobic exercises are jogging, walking, swimming, and cycling, but you can't do those in your living room. So equipment manufacturers have created gear which simulates those experiences.

The most popular piece of equipment for home exercise use is the stationary bicycle. But most bicycles, while providing a good aerobic workout, only tax the leg muscles. Probably the best bicycle available for indoor fitness is one that is equipped with arm and hand exercising levers which you can move back and forth as you pedal.

You can buy exercise bikes for as little as $60, as much as $3000. The less-expensive models may well provide you with an aerobic workout, but they are often uncomfortable with a jerky ride because they are not substantially built and have no weighted flywheel to provide momentum. Their durability is also questionable. Before you buy your exercise bike, go to a health club or YWCA and try their equipment. You'll notice a significant difference between their well-designed and constructed gear and cheaper models. This will help you decide what to buy for yourself.

Rowing machines have also become popular for providing an aerobic workout. They simulate the action of rowing a boat and provide good upper-body exercise. The trouble with these is that your legs don't get the workout they need.

Treadmills are another option. So far, however, manufacturers have been unable to develop a reasonably priced home-exercise treadmill. Non-motorized models start at $600. But don't expect quality in anything under $2000, and you will likely regret having purchased anything selling for less than $5000.

Most fitness pros do not recommend home treadmills unless you can afford one designed for commercial use. Perhaps you would be better off with a circuit unit where you purchase a variety of equipment such as a bicycle ergometer priced in the $400 range, a rowing machine in the $300 range, and a cross-country ski simulator in the $500 range. That way, for under $1400 you have a variety of gear, each designed to affect different muscles, and workouts become more interesting as well.

A last piece of aerobic-exercise equipment that you may want to consider is the jump rope; however, few people can sustain rope jumping for twenty minutes straight, which is necessary for proper aerobic fitness. Skip rope for a minute or two, walk in place for a minute or two, and then go back to the rope skipping. By holding to this routine you can get a good aerobic workout at a very reasonable price. And storage of a jump rope is never a problem.

MUSCLE STRENGTH AND ENDURANCE

The next level of physical fitness that you may want to consider is developing muscle strength and endurance. Both can be improved through using weight-training exercise machines that can cost close to $3000. But you can achieve similar results with the lightest weights from a weight-lifting set—costing as little as $40.

"The primary advantage of weights," says Richard Berger, Ph.D., of the Temple University's department of physical education and recreation, "is to develop muscle size and strength. Weight training can fill out spots and improve your figure, but won't give most women overly bulky muscles."

Dr. Berger feels the equipment brand is unimportant. "Muscles don't have eyes," he said. "They will respond to overloading regardless of the equipment you use if exercised through a full range of motion with progressive resistance."

For flexibility in muscle training, isokinetic equipment designed to work without weights can provide maximum resistance throughout the full range of motion. The most common isokinetic device consists of a rope on a pulley that can be used *(Continued on page 239)*

Every day
you have a new opportunity for beautiful hair
in just three simple steps.

Shampoo

Protein Remoisturizer

Finishing Rinse

VIDAL SASSOON HAIR CARE

If you don't look good, we don't look good.

© Vidal Sassoon, Inc 1980

AT-HOME FITNESS

(Continued from page 237)

to simulate many athletic motions such as the swing of a racket, or swimming strokes. If isokinetic equipment is used consistently and properly, you can expect an increased range of motion and improved flexibility which you are not likely to get from lifting weights.

Jack Wilmore, Ph.D., former president of the American College of Sports Medicine and professor of physical education at the University of Arizona, suggests that "Theoretically, the isokinetic devices have benefit and potentially should provide greater muscle strength." Little research has been conducted regarding whether muscle endurance is enhanced, but Wilmore says he can see no reason why it wouldn't be. The difference in improvement between conventional weights and isokinetic equipment, however, is very slight and not significant except for highly competitive athletes.

Worth the money if it makes you exercise

"As far as maintaining general fitness," says Wilmore, "there is no direct benefit to using isokinetic equipment over regular weights. If the difference in price is substantial, isokinetic equipment would not be cost effective."

It should be noted that none of the above equipment is essential for maintaining health and fitness. They merely make exercise more convenient. As Dr. Berger says, "It doesn't matter whether you overload with weights, with an isokinetic device, through isometrics, or calisthenics. The important thing is to overload the muscles." Jogging, calisthenics, and stretching can do as much for you as any exercise equipment. But the only exercise that will improve fitness is the exercise that you engage in regularly. If the equipment will help you do that, it's worth the money.

FLEXIBILITY

Flexibility is another important component of physical fitness. Isokinetic equipment may be used to help achieve this, but the most effective approach is to adopt a series of static stretching exercises that can be done sitting on the floor. A whirlpool, hot tub, or sauna can be a great relaxation aid.

Remember that saunas, hot tubs, and whirlpools are the least important pieces of equipment when it comes to fitness. They do absolutely nothing to improve your cardiovascular fitness, muscle strength, flexibility, and endurance; but they will help you to relax, and that is an important ingredient of fitness.

Your equipment choices are infinite. By selecting a piece of equipment designed for aerobic fitness, a weight device for enhanced muscle strength and endurance, and a means for relaxation, you can achieve total fitness within your own four walls. While some of the prices may be high, consider the total number of dollars you invest driving to and from the health club, your health-club membership, and other associated fees. With these considerations in mind, a personal health spa may be an affordable and more convenient alternative. ▽

That...

©1981 Scovill Inc. All Rights Reserved

Lasting beauty, timeless design, absolute function.

Until now beauty was but skin deep

The subtlety of a leaf, the strength of an oak.

Enduring enamel-on-steel forged with the enchanting design of Katja.

A classic marriage of form and function, in red and blue.

Oak Leaf, just one of eighteen classic styles to choose from. Each one a part of the finest collection of color cookware and kitchen linens in the world. Available at fine stores in your area.

From Asta designs, leaders of a quiet revolution in home furnishing design.

To learn more of the revolution send two dollars for our full-color brochure. Our address is, Asta designs, Box 826B, Norwalk, CT 06856.

ASTAdesigns®

Leaders of a quiet revolution in home furnishing design.

Style

Is Attention to the Finest Detail

Scovill. Where Style is a Snap

Scovill

The Name Behind The Great Names

©1981 Scovill Inc. All rights Reserved

Never go to bed with a sheet you don't love.

It's silky. Sensuous. Vibrant.

That's what you'll love about Caress.™ (Love? A sheet? Right. In a recent national survey, an overwhelming percentage of purchasers told us they literally loved the colors and the luxurious feel of Caress.) A fabulous blend of Celanese Fortrel® polyester and combed cotton make it easy to care for as well.

Now add a palette of high-fashion shades, a satiny color-coordinated trim, a harmonized hem, and you've got what you've always dreamed of in a sheet. With matching pillowcases, comforters, bedruffles, and shams.

See? It's just like mama always told you. You don't have to settle for less than love.

BURLINGTON DOMESTICS. A DIVISION OF BURLINGTON INDUSTRIES, NEW YORK, NY 10105
FORTREL® IS A TRADEMARK OF FIBER INDUSTRIES, INC., A SUBSIDIARY OF CELANESE CORPORATION.

CARESS
FROM BURLINGTON
WITH LOVE

Twenty-two lovely Art Nouveau masterworks (1911-1927) $44 worth for only $5.95

Here at last! The long-awaited

Vogue POSTER BOOK

Introduction by Diana Vreeland

- Large size, full color VOGUE covers from early years.
- Individually printed on blank-backed sheets of heavy, coated stock as if for display at New York's Metropolitan Museum.
- Separately displayed (with or without matting and framing) these portraits are the perfect solution to a thousand difficult decorating problems.
- And in book form these ethereal beauties with their endless long legs and their lives of endless joy comprise a perfect addition to any art library.

Art Nouveau (1900-1930) achieved many of its most stunning effects on the covers of VOGUE. And now the finest of these are available detachably bound in book form. Once you've seen this imaginative collection you'll never be satisfied till it is yours.

Now you can examine these art works—in your home and on approval.

If they do not enchant you, as they have enchanted all the world, simply return the VOGUE POSTER BOOK within 10 days for a refund. (For comparable posters, purchased individually, you'd pay at least $44!)

Supplies are limited. Return the coupon TODAY!

Order your copy(ies) of the **VOGUE POSTER BOOK** today and if you are not delighted, you may return the book, within 10 days for a complete refund.

Send your check or money order (U.S. currency only) for $5.95 (plus $1.50 for postage and handling), total: $7.45 per copy. Mail to:

CONDE NAST BOOKS
P.O. Box 431
Bloomfield, NJ 07003

Cherished along with jewelry, fine books and other *objets d'art*, Western painting and sculpture are spread in all their glory among far-flung museums and private collections. Now you can build your enjoyment of these towering achievements at home while collecting a magnificent library of your own.

The beautifully printed, slipcased volumes of the TIME-LIFE LIBRARY OF ART take you into the lives and worlds of such titans as that astonishing genius, Leonardo…Rembrandt, bedeviled by money problems, capturing his countrymen in piercing portraits…Van Gogh, driven by madness to artistic heights and suicide.

We invite you to examine *The World of Michelangelo*. He has been called the greatest artist who ever lived. You'll follow his struggles to create, to outwit his enemies and patrons, to attain the punishing standards he set for himself. You'll see the *Pietà* in close-up detail no longer accessible to the public, *Moses*, *David*, the Sistine Chapel ceiling, the mighty dome of St. Peter's—you'll probe the driving inspiration behind each of his works.

Judge the value of this beautiful book for yourself. You can collect further volumes one at a time on the same free-examination basis, surely a convenient way to build a library you and your family will treasure in the years ahead.

ELEGANT BINDINGS

Gilt-embossed titles, contrasting spines and the gracious touch of a slipcase. Some 192 oversized 9¼" x 12¼" pages offer ample space for more than 150 illustrations (many in rich, full color) and 40,000-word biographical text.

Explore the tumultuous world of MICHELANGELO for 10 days FREE

© 1981 TIME-LIFE BOOKS INC.

Complete and mail today to:
TIME-LIFE BOOKS
Time & Life Bldg., Chicago, IL 60611

TIME LIFE BOOKS

YES, I would like to examine *The World of Michelangelo*. Please send it to me for 10 days' free examination and enter my subscription to the TIME-LIFE LIBRARY OF ART. If I decide to keep *The World of Michelangelo*, I will pay $14.95 ($16.95 in Canada) plus shipping and handling. I then will receive future volumes in the TIME-LIFE LIBRARY OF ART series, shipped one volume at a time approximately every other month. Each is $14.95 ($16.95 in Canada) plus shipping and handling and comes on the same 10-day free-examination basis. There is no minimum number of books that I must buy, and I may cancel my subscription at any time simply by notifying you.

If I do not choose to keep *The World of Michelangelo*, I will return it within 10 days, my subscription for future volumes will be canceled and I will be under no further obligation.

BHCLP4

Name_____
(Please print)

Address_____ Apt_____

City_____

State or Province_____ Zip or Postal Code_____

All orders subject to credit approval.

Health

How losing iron may improve health... ways to fight flu...quick cold-sore aid ...surgical control for the over-fat

By Melva Weber

LOSING IRON . . . GOOD FOR YOU?

Monthly iron losses, not estrogen levels, may be the reason why menstruating women have much lower risks of heart attack than men their age, says Jerome L. Sullivan, M.D., Ph.D., at the University of South Florida College of Medicine in Tampa. His hypothesis, published in the British journal *The Lancet,* explains that when menstrual bleeding stops at menopause, iron stores build up to levels similar to those of men—and heart risk rises to approach the male rates.

Exploring the possibility that estrogen levels are the protective factor for women, Dr. Sullivan found that women who have hysterectomies with ovaries left intact, so estrogen depletion doesn't occur but menstruation stops, have heart risks similar to those of postmenopausal women—a clue that it's the regular bleeding that protects.

Other factors that influence body-iron levels, which can be measured by testing serum ferritin, a storage form of iron: high-fiber diets can decrease absorption of iron; meat enhances iron absorption. Diseases of excessive iron storage, such as hemochromatosis, are characterized by failure of iron-laden heart muscles.

To test the hypothesis, Dr. Sullivan proposes a study of men and postmenopausal women who would donate blood at regular intervals in order to maintain their iron levels at approximately those of normal menstruating women. Follow-up over a period of time would reveal whether reducing iron stores actually will reduce risks of heart disease.

WINTER FLU: DEFEND YOURSELF

Soon to begin—the winter flu season; you may be one who should take precautions now. The government's Centers for Disease Control have issued recommendations for vaccination of persons whose health or lives could be in danger.

Virus researchers worldwide predict that last year's prevailing strains—A/Brazil, A/Bangkok, and B/Singapore—are the ones most likely to cause flu in the 1981-82 season. These antigen strains will also be used in this year's flu vaccine, but the potency has been doubled. What cannot be predicted: Whether the vaccine will be fully or only partially effective in warding off sickness. Vaccine antigens must match the viruses actually causing disease, and influenza viruses are notorious for "antigen drift," or ability to change surface characteristics and elude the antibodies trying to attack them.

Who should consider getting an influenza vaccination? People over sixty-five may be at risk; and any person who might be endangered by lower-respiratory-tract infection, including those with congenital heart disease; chronic lung or bronchial disease; severe asthma; cystic fibrosis, or any condition with impaired breathing; chronic kidney diseases; diabetes or other diseases that increase susceptibility to infection; chronic, severe anemia such as sickle-cell disease; illness or medications that suppress the body's immune system should be protected.

SILICONE SAFETY

Women who have silicone-filled breast implants should be sure to get prompt medical attention after any hard blow to the breast, advises James Mason, M.D., a Waco, Texas, dermatologist. The reason: Rupture of the implant could release fluid silicone into body tissues where it may form a hard, unsightly, possibly inflamed mass requiring surgery. Precisely because of the substance's tendency to move around in the body, the Food and Drug Administration bans injection of liquid silicone; but, inside breast-shaped plastic envelopes, it forms a safe and satisfactory implant device—unless the envelope is broken. After an accidental bump or blow to the breast, a mammogram can determine whether the implant is intact; if it is damaged, then immediate action is suggested.

LIFE-SAVING WEIGHT LOSS: IN THE BAG

The newest treatment for drastic overweight: "gastric wrapping," a surgical technique that limits the stomach's expansion when food is eaten, is being done by two Albuquerque, NM, surgeons, reporting in *Archives of Surgery.* Morbid obesity, in which the victim may be twice normal weight, can be a life-threatening condition; and previous surgical methods to slow the absorption of food have included removing sections of intestine (with a high rate of complications) or stapling the stomach to reduce its capacity (often stretches to its former size).

Now Lawrence H. Wilkinson, M.D., and Ole A. Peloso, M.D., are leaders in an operation in which a surgical mesh bag is slipped over the stomach pouch and sewn permanently in place. The mesh acts as a girdle, limiting the stomach's expansion when food is eaten. With the bag in place, the patient feels satiated after downing small amounts of food, and resultant weight losses can be maintained.

IODINE AND THE UNBORN

Some medical researchers are now urging pregnant women to avoid using vaginal disinfectant creams and douches. Vaginal tissues can take up povidine-iodine, a common ingredient in these products, with remarkable efficiency, according to Helmuth Vorherr, M.D., and his associates at the University of New Mexico. Because the thyroid glands of the fetus are specially sensitive, exposure to iodine-type disinfectants can present danger of goiter and thyroid abnormalities in the baby. These disorders may cause breathing problems and brain damage. Similar conditions have appeared in babies who had iodine solution painted on their skin. Blood levels of iodine compounds jumped by as much as fifteen times in nonpregnant test subjects vaginally exposed to povidine-iodine.

ON GUARD AGAINST COLD SORES

If you're among the millions who tend to get cold sores, it's a good idea to have on hand a useful drugstore remedy to be applied at the first warning tingle. Jerome Z. Litt, M.D., a Cleveland, Ohio, dermatologist, suggests several home remedies and multipurpose products in his book, *Your Skin & How To Live In It* (Corinthian Press). He adds that a new medication in gel form, containing the anesthetic dyclonine hydrochloride, is getting enthusiastic reports from experienced cold-sore sufferers. Cold sores are misnamed, he adds; they're really herpesvirus lesions, can be triggered by the common cold but also by sun, some foods, a menstrual period, anxiety, other stresses.

Now you can be fresh-dressed and more comfortable every day!

New improved Carefree Panty Shields®

NEW! **Three adhesive strips for more security.**

NEW! **Soft ends for all-round comfort.**

Now Carefree Panty Shields are more comfortable than ever. To keep you feeling fresh and lightly protected every day.

Feel fresh and confident every day. Carefree Panty Shields are just right for between-period staining caused by ovulation or by certain contraceptives. For days when a tampon alone isn't enough. And for tapering off days. Such a comfortable way to feel extra-fresh every day of the month.

If you prefer, choose improved Deodorant Carefree Panty Shields for safe, effective deodorant protection.

For the fresh-dressed woman everyday!

CAREFREE PANTY SHIELDS is the trademark of Personal Products Company, Milltown, N J 08850 © PPC 1981

He still knows how to send chills
up and down my spine.

You never can show your sister diamond jewelry on a wide range of prices.
The piece shown is available for about $5,500. Prices may vary.

A diamond is forever. De Beers

Adventurous eating, cooking, in exotic lands overseas

A diplomat's wife copes with unusual foods, cooks. Result: great recipes

BY POLLY CLINGERMAN

EDITOR'S NOTE: *Polly and John Clingerman went to Nepal in 1959 on their first posting for the United States Foreign Service. Since then, except for three years in Brussels and one year in Paris to study African affairs, they have spent the majority of their career lives in Africa. Now John is the United States Ambassador to Lesotho.*

Here, Polly relates some hilarious gastronomical adventures in their more exotic foreign postings, and gives us some of her favorite and most successful recipes from the chefs she remembers most fondly.

When we lived in Brussels and Paris, eating was, of course, a preoccupation. The mere act of choosing a menu or a dish could easily consume a couple of hours, and the discussion afterwards even more. It was too easy. You didn't have to be clever to eat well there, just present. We had spent years in the sort of foreign posts that are euphemistically termed "challenging," where triumph, the exhilaration of winning out over great odds, had been part of the gastronomic experience. In the lands of plenty we missed it, and often found ourselves looking wistfully back on the years in Katmandu when the valley first opened to the outside world and the staple of our diet was goat; to the years in a Congo (now Zaire) racked by shortage and strife; to Dahomey (now Benin) where food was translated into tropical terms. In all those years despite, or perhaps because of, the difficulties, we ate *so well!* A matter of extraordinary cooks and the joy one takes in good food when everything must be conjured out of the most unlikely environment and elements.

One evening we sat on our sunny terrace in Lusaka, Zambia. The air was redolent with frangipani. We spooned a gazpacho in which raw cauliflower had replaced the unavailable cucumber and listened to the happy ahhs of guests who were clearly enjoying an unexpected treat. John and I caught each other's eye and grinned. Once again we were in the land where cleverness seasoned the dish, where eating well demanded inventiveness and, perhaps best of all, where no culinary triumph, no matter how minor, went unremarked and unsavored. Not only that, we were back in the land of cooks who, while temperamental and certainly more delicate to deal with than a Cuisinart, lent their own genius, caprice, and sometimes fortuitous misunderstandings or just plain pigheadedness to the final result.

Our first post, the Nepal of 1959, was a far cry from the tourist attraction it is today. Our Nepal had hotels, but the word should be put in quotation marks. The city knew no plate-glass windows, and of the 220 volts that should have come through our electric lines, we got 70, just enough to make the light-bulb filament glow a soft orange. Meat consisted of goat (called, inexplicably, *mutton meat*) and a chicken that classic cooking methods merely reduced to threads the texture of silk; however, marinated in curds from the bazaar or wrapped in papaya leaves for a time before cooking, the chicken was moist and tender.

Invention was, of necessity, the order of the day. And perhaps the added goad at this almost frighteningly alien post was the need for familiar tastes, something to keep the rupture with the past from being too abrupt. We started timidly by adapting recipes we knew. Beef Burgundy became Goat Chianti—we could import a tolerable chianti from Calcutta—and, properly seasoned with nostalgia, it was plenty good enough. At Christmas we made eggnog using buffalo cream, a cream so heavy it didn't pour but dropped in great, yellow plops, with a raw Cyprus brandy. We grilled goatburgers over charcoal.

In a strange environment, it takes a while to get a firm grip on yourself and your own reality; but the time does come, and that is when you can change gears and start enjoying the unfamiliar instead of trying to make everything resemble the past, when you can relax and savor the dishes that only that particular cook in that particular place can create. In Nepal, that meant lovely things like rhododendron jam made from the wine-red blossoms of the giant rhododendron trees that guarded the pass out of the valley. Or the twelve-inch-wide mushrooms brought down from the snow mountains by woodcutters during a few weeks of each year—cut into thick steaks and sautéed in yak butter, they were exquisite.

The cook who conjured up these delicacies was Surja, a real artist. In later years we have wondered what heights he might have risen to had he possessed a wider range of ingredients and a stove that didn't blow up every morning. Poor Surja. Until he found a way to appease it, his kerosene stove, when he set a match to it, erupted like Old Faithful, sending a plume of flame into the ceiling. With Oriental forebearance he waited three days before informing me.

We found a *mistri* (fix man) who tamed the eruptions somewhat, *(Continued on page 253)*

GemLok™ When anything less is too little.

The jewelry shown features the patented GemLok no-snag setting.

NEIMAN-MARCUS

Washington DC
St. Louis
Northbrook
Beverly Hills
Newport Beach
Las Vegas
Dallas
Northpark Center
Prestonwood
Fort Worth
Houston
Bal Harbour
White Plains
Atlanta
Oak Brook
San Diego

Available in diamonds, rubies, emeralds, sapphires or a combination of these stones in a full range of gem sizes.

All GemLok jewelry is made with finest quality gems in 18 karat gold or platinum.

© 1981

EXOTIC FOODS

(Continued from page 251)

but poor Surja endured his morning explosions for almost a month before he again sported eyebrows. From then on no one was allowed to approach his stove. I think the reason he refused to take a day off ever was to make sure I kept away from his finely tuned equipment. I was just as glad not to have to do the kitchen work myself.

Surja cooked a lot of British dishes because, until a few years before, a handful of British had been the only foreigners in Katmandu. His cauliflower cheese was divine, but we could never count on having it because the yak cheese (a result of a Swiss aid project), at its best sweet and nutty, could be ammoniac and horrid depending on the speed of the coolie who carried it into the valley and the heat of the day on which he did it. Poor Surja never knew which he had until he got it home. But Surja's steamed puddings were endless delights, especially on crisp winter evenings when the air fizzed and the snow mountains glowed lemon and blue and pink against the evening sky. His fiery prawn curry used the huge tinned Bombay prawns and was served with tomato chutney which he always made fresh.

Cashews we had in abundance. Surja made cashew pie using my pecan pie recipe, and it was gorgeous. We ate tons of cashews in Nepal, as did our cat, Looie, who found them a welcome change from his daily rice and scraps. We fried them in oil Indian fashion with a bit of hot pepper and lemon juice. We pounded them for cashew butter.

One plus of our goat diet was the liver, the most delicate we have ever eaten. Surja's way of preparing it has become our standard for any liver. He chopped a little onion *esmall-esmall,* sautéed it in yak butter along with paper-thin slices of ginger root. Then the thinly sliced liver was added and tossed over high heat for seconds only to brown but not dry out. A little lemon juice was squeezed into the pan juices and it was a dish fit for gods.

Surja's tomato pie was a sort of Nepali pizza gone wild. We have no idea of its genesis, but Surja had clearly added enough of himself to make the original unrecognizable. In a yeast piecrust he put a layer of cheese, then a thick layer of tomato sauce made with the ubiquitous ginger, a piece of cinnamon bark, garlic, onion, and other seasonings. On top went whatever treasures were in the kerosene fridge that day: olives, anchovies, Danish salami, chicken, ham, goat—anything! A drizzle of oil went on top, and finally another layer of cheese. Rich but luscious.

Surja's barbecue was an empty kerosene tin. The square top was removed, a fire laid in the bottom, the meat skewered on bicycle spokes laid across the top. In this way he made *seekh kabab,* a combination of goat, liver, kidney, chicken, and canned bacon, all previously marinated in pungent spices. It is one of the world's best brochettes.

His club sandwich was a Dagwood Bumstead affair. This was his trekking special and we took it on all our weekend climbs. Between slices of toasted, rough-edged homemade bread (there was no other kind) he layered tomatoes, lettuce (when his gardener friend at the British Residence stole us some), chopped chicken in mayonnaise, bacon, a thin omelet, sometimes black olives, and plenty of homemade mayonnaise. It challenged the jaw hinges and, eaten on top of the eight-thousand-foot hills surrounding the valley, your cheeks tingling in the Himalayan fire and ice of hot sun and crisp breeze, it was glorious. We washed it down with gallons of *nimbu pani* (lemonade) and felt like kings. Surely God loved us to let us be so happy and carefree.

Zaire was our next post. It brought a frustrating, maddening succession of cooks—temperamental, bibulous, quarrelsome—until finally we found the Papa. Papa Paul was old, almost stone-deaf, impossible to get on with—except for me because I was a *mwana muke* (little girl) and, as such, decidedly needed him. At least that was his view. Once again a cook who flatly refused to take a day off.

The Papa was an extraordinary cook. He had started as an apprentice on a Congo River boat feeding the world's most dedicated eaters, the Belgians. "They taught me right," he growled. "In my day they didn't coddle people"—a meaningful glare at poor Antoine who suffered greatly under the Papa's regime.

"They tell me, 'make sauce.' I make sauce. They taste. *Pas bon. La chicote* (the whip)."

I winced and the Papa thrust out his lower lip in a proud smile. "I make sauce again. *La chicote.*" He grunted and nodded his grizzled head. "I learn to make sauce," he concluded with immense satisfaction, enjoying Antoine's stare of horror.

And indeed he had. Oh, the lovely dishes the Papa cooked! Each meal had to have three courses, and we would jolly well eat them. After all, he had cooked for the Provincial Governor and wasn't about to lower his standards. Antoine, although hired to do so, was not allowed to serve table. Instead, the Papa shuffled out (he was very flat-footed), often in his singlet which equally often had holes in it—one could not tame the Papa—grimly bearing his platter in order to assess the effect of his labors on the diners. If John (my husband) took too little the Papa would nudge the platter closer to his chest and growl "*Pas assez. Prenez.*" Generally John meekly obeyed.

Fish in Zaire was special. Our house overlooked the Zaire River at Stanley Falls. This is where the Wagenia fishermen trap fish in giant conical baskets supported by a twelve-foot scaffolding of logs bound with vines. Wagenia women appeared regularly in our drive with four- and five-foot *capitaines.* The flesh of this fish—elsewhere known, I believe, as Nile Perch—is thick, white, moist, and exquisite. The Papa would cut it into steaks, load them with butter (when we could find it), canned (alas) mushrooms, and parsley and chervil and bake them until the butter was almost absorbed. The remaining juices with the addition of a little white wine were spooned over. Or he would serve it with a *beurre blanc* (again, butter permitting). Often he cut the fish in cubes, poached it in wine and herbs and packed it in ramekins in which he had first placed a thin slice of raw onion. Then court bouillon was poured on to form a lovely jelly. The little molds with their onion domes were a first course with lemon-parsley mayonnaise.

After the tyranny of the Papa, Louis was a joy. Louis cooked for us in Benin—called Dahomey then. He had trained in the kitchen of a French hotel, and Louis could cook. His greatest regret and source of humiliation was my thinness.

"People will think I'm a bad cook," he would grumble. And at intervals he waged a concerted campaign *(Continued on page 254)*

Simply timeless.

CROSS®
SINCE 1846

In Gold Filled, Sterling Silver or 14 Kt. Gold

EXOTIC FOODS

(Continued from page 253)

to *engraisser madame.* The invariable result of these fatness campaigns was a tummy upset that sent me back to square one and Louis into a cloud of gloom.

With Louis we continued our journey into French cuisine. Brains *au beurre noir,* kidneys in madeira, soufflés, brochettes. He made a superb *hors d'oeuvre variée* which became the luncheon trademark of our house and continued to win praise in Brussels, the States, and now here in Lesotho. Its key is an oniony vinaigrette, its charm the lavish assortment of goodies all on one plate.

When we arrived in Cotonou, to our delight we saw palm nut trees which to us spelled one thing: *moambe. Moambe* is the national dish of Zaire, a dish so good that it was what one served for Christmas, birthday, anniversary, any occasion when you wanted really great "chop," as the expression was there.

I approached Louis. Could he make *moambe?* I described the dish. He shook his head decisively. No, he couldn't get the palm nuts. But I had seen them. Well, this wasn't the season. When would it be the season? He would let me know.

Which he didn't. Again and again I returned to the question of *moambe.* Louis fudged, he was vague. Not the season. He didn't know the recipe. We'd talk about it after he'd got through tomorrow's big party. Or whatever.

Finally after a year he burst out in exasperation. *"Madame, moambe, c'est pour le paysan! Ici Cotonou. Cotonou, c'est comme Paris quoi!"* I looked out at the sand road innocent of sidewalks. I thought of our one store, the Monoprix. I heard the bottle woman's mournful call for empty bottles as she passed along our stick fence. . . . Well, not quite like Paris. But I desisted. Obviously Louis's pride was much involved in this thing. His work was creating soufflés, tournedos, ragouts, quenelles, babas, crêpes—not African *moambe!*

I broached the subject again, very tentatively, after a few more months.

"If you want to eat that, I'll bring my wife. She cooks that sort of food." This was with a pointed emphasis on "that sort." I gave up.

Then one evening the mayor's wife and I were talking. She had lived in Zaire when she was young and, yes, she knew *moambe.* Her family loved it. Would she come over and teach me? Delighted. She gave a shopping list. We decided to make it a Saturday noon feast because after a proper *moambe* one should pass a few cobra-like hours lazying in the shade. We each invited another couple.

Gloomily Louis listened to the shopping list. He neither read nor wrote and his memory contained perhaps three hundred recipes!

"Can you find *saka saka*?" I asked. What was that in his language? I explained.

"Non!" he exploded. I noticed that Vincent, his little apprentice, was giggling. Louis grinned sheepishly. "If I cut manioc greens I lose my *force.* I won't have any more children." Fair was fair. We would forego the *saka saka* and use spinach.

Madame Sousouvi arrived on Saturday morning all smiles and excitement. She had brought her huge wooden mortar and pestle. The orange and gold palm nuts were boiled and then pounded to a thick golden purée. Louis stood in the corner of his kitchen, a patronizing smile on his lips, eyebrows raised. His arms were folded over his considerable chest. When we started the chicken, he couldn't keep himself from now and then giving a stir or poke; but clearly this was Mme. Sousouvi's show.

The meal was a huge success, much to Louis's amazement. People took seconds. They licked their plates clean. They *praised the cook!*

The next morning Louis remarked that Madame Sousouvi hadn't done anything right. The tomatoes should have been seeded first, the garlic was too little, the onions. . . . He shrugged. A poor performance indeed.

"What would you have done?" I asked cautiously.

Louis proceeded to outline the proper way to make a *moambe*—and to our amazement and delight, from then on condescended to prepare it for glorious, gluttonous, lazy Saturday luncheons.

From Louis we passed to a few years of my cooking in a Belgian kitchen, to cooking lessons with Madame Jacob, and *all those restaurants and delicatessens*—and to a nagging feeling that things were too easy.

Our next post solved all that. Zambia with its shortages of almost everything, fortunately not all at once, couldn't really be called "easy"; and so once again interesting, luscious food required the brain cudgel.

And here we had Enock, a man of such open mind, so untemperamental that it was hard to realize that he had the soul of an artist. Unlike Surja, the Papa, and Louis, Enock not only let me in the kitchen, he actually seemed to enjoy company while I showed him new dishes which he invariably executed better than I would, or we invented and experimented together.

Unlike Louis, Enock was quite willing to prepare Zambian dishes. Our favorite was cabbage in a creamy sauce of puréed raw peanuts. When layered in a casserole with pork chops it is a fascinating variation of the Auvergnat way of cooking pork.

Enock made chess tarts that were a sinfully rich mixture of dates, nuts, brandy, butter, and cream. When we ran out of our Christmas walnuts he used peanuts from the market and the tarts were still wonderful. He steamed eggplant, layered it with tomato slices, very little cheese, and poured a mixture of egg and a smidge of cream over the top for the most delicate, clean-tasting vegetable dish I know. Perhaps one of his best dishes was taught him by an Indian housewife, *chicken tandoori.* Preceded by yogurt soup (cucumbers, boiled eggs, garlic, raisins, dill, parsley—luscious!) and accompanied by garlic bread and a crisp salad, it is perhaps the perfect company meal on a hot African night.

Each country has brought us new ways of eating. We arrive at the new post clinging to the flavors and sure-fire dishes of the last one. Gradually these are abandoned to make way for dishes more suited to the local market, the cook, the climate, and our guests. A few, of course, persist: the Papa's *gâteau lum* (a sinfully rich rum cake) became one of Louis's specialties; Louis's cold plate, one of Enock's, Surja's *seekh kabab* have gone into the repertoires of all our cooks and are now doubtless delighting the fourth and fifth generations of our successors in many lands.

Here are some of their recipes as they taught them to me. *(Continued on page 256)*

It's easy to see who's in *Easy to be me*®

When a woman looks this terrific and feels this good, she has to be in Easy to be me® panties and hose in one.

Easy to be me® have a soft, comfortable Air-Knit® panty. And the hose are sheer, silky and sensuous. . . for legs that look smooth, shapely and sexy.

So feel your best, and look your best. Get into Easy to be me!

Beautiful. And comfortable. Panties & hose in one.

NOW! NEW DELUXE STYLE!

For our sheerest, silkiest hose.

Available at food, drug and mass stores in the Northeast.
© 1981 No Nonsense Fashions, Inc.

FOLONARI®

"Folonari Soave. Clean, crisp...one of the best buys."

Terry Robards

Wine Critic, *THE NEW YORK TIMES* (9/24/80)

Dry, imported Folonari Soave is a totally delicious white wine. Its outstandingly clean, crisp, brilliant taste makes it a favorite — wherever and whenever it's served. More than a "best buy"— Folonari Soave is indeed a find.

Imported By "21" Brands Inc., N.Y., N.Y. © 1981

EXOTIC FOODS

(Continued from page 254)

SURJA'S SEEKH KABAB

six servings

2-3 pounds mixed meats: chicken, lamb, kidney, heart, liver, bacon (less of the kidney and liver)
3 tablespoons oil
2 tablespoons grated onion
½ tablespoon chopped garlic and ginger root (in a ratio of 2 to 1) pounded to a paste
1½ tablespoons Madras curry powder
¼ cup red wine
Salt and pepper
Vegetables:
Onions, tomatoes, green peppers, cut into squares (enough to use with meats on 6 skewers)
Oil for frying, melted butter

Cut meats into 1 to 1½-inch squares. Put in bowl with all remaining ingredients except vegetables, frying oil, and butter. Let stand at room temperature 7-8 hours (or longer if you must refrigerate). Fry vegetables very lightly in oil, then thread meats and vegetables on six skewers. Brush with melted butter and grill over charcoal.

LOUIS'S GRILLED FISH

four to six servings

2 pounds fish steaks, each cut about one inch thick
½ cup chopped onion
2 cloves garlic, minced
Juice of 4 large lemons
4 tablespoons peanut oil
Salt, pepper, crushed hot pepper to taste

Marinate fish steaks for 8-9 hours in ingredients listed. Grill fish over charcoal for 15 minutes on each side. Baste with a bit of the marinade, and use some to moisten fish just before serving.

ENOCK'S CHESS TARTS

24 medium-size tarts

½ cup butter
1 cup sugar
1 cup walnuts, chopped
1 cup dates, chopped
2 eggs, beaten
1 tablespoon vanilla
6 tablespoons cream
2 tablespoons brandy
Enough unbaked pie dough to line two muffin tins that each make twelve 2½" to 3" muffins

Cream butter by beating with fork till soft; gradually mix in sugar. Then add walnuts, dates, eggs, vanilla, cream, brandy, and mix well. Pour into pastry-lined muffin tins. Bake at 425° for 10-15 minutes, or until crusts are golden and filling is puffed.

SURJA'S TOMATO CHUTNEY

at least 1 pint

2 pounds fresh tomatoes
2½ cups cider vinegar
2 tablespoons grated ginger root
2 tablespoons chopped garlic
1 pod chili pepper left whole
1 cup raisins
3 cups sugar

Put all above ingredients in a heavy pot with a lid. Simmer very slowly for 1-2 hours until it has a soft jamlike consistency. It will thicken as it cools. Discard chili pepper. Store in covered jar in refrigerator.

ENOCK'S CHICKEN TANDOORI

four servings

1 piece ginger root (size of last joint of your thumb), chopped
5 cloves garlic, chopped
1 cup yogurt
1 teaspoon salt
2 teaspoons garam masala (Indian spice)
3 teaspoons ground coriander
¾ teaspoon turmeric
½ teaspoon hot red pepper
1 skinned chicken, cut up into serving pieces
1 stick butter, melted
Juice of half a lemon, 4 lemon wedges

Pound ginger root to a paste with garlic. Put in bowl and mix with yogurt, salt, garam masala, coriander, turmeric, red pepper. Use this to marinate chicken pieces at least overnight.

Lay chicken directly on oven rack with foil on shelf below to catch drippings. Bake in preheated 400° oven, basting with some of the melted butter after 20 minutes. Turn and bake 20 minutes more. Baste with melted butter.

Put chicken on platter. Squeeze a little lemon juice over all, turn pieces to coat with lemon and melted butter. Serve with lemon wedges and a little pitcher of melted butter. ▽

Somehow only a Vitabath bath manages to be invigorating and relaxing at the same time.

Discover Vitabath in
Spring Green, Tangy Lemon and Fresh Pink
at fine stores everywhere.

© Beecham Cosmetics, Inc. 1980

Pantene. Because women

You and your hair have a lot in common. A special personality that's not quite like anyone else's.

But, sadly, most hair care companies seem to ignore this fact. They tell you that women are all alike. That hair is hair. And that the same one or two products will work miracles for everyone.

Happily, common sense tells you that what works for your best friend's hair (or your daughter's hair or your boss's hair), may not work for yours.

So at Pantene we make shampoos, conditioners, setting lotions and sprays. 16 in all. Each is different. But they all leave your hair looking as healthy as it can look. Shining, sensuous and very special.

If you're not sure which Pantene is right for you, just write to Pantene, P.O. Box 305, Nutley, N.J. 07110, for your free brochure. Or see the consultant at the Pantene counter in better stores everywhere. And find out how that special you can come shining through.

aren't all alike.

Since there are so many kinds of hair–to each her own Pantene.

Entertaining: Tips and Treats

Party: giving made easy... finds... spooky special effects

By Sandi Cushman Britton

A LEAF . . .

from her book: Learning about New York hostess Pat Buckley's splendid dinner party for Nancy Reagan a while ago, we decided to see if she would give us the recipe for the shrimp and scallop soup, her own invention, that everyone raved about. "Listen," she said, "it took me four years to develop, and the soup takes two days to make. Maybe I'll let you have it in a couple of years." Meanwhile, she did let us in on the secret of those leaf-covered vases that held the rubrum lilies on each round table, a trick she learned from John Cianciolo of Parrish Woodworth Inc. Wrap the outside of each vase (Pat used tall glass medical beakers) with narrow strips of floral clay, then press galax leaves in overlapping layers onto the clay. Variation for fall: Wrap a galvanized metal bucket with clay, then press tall stalks of wheat vertically up the sides of the bucket until covered, tie a strip of raffia around stalks. Fill bucket with autumn flowers.

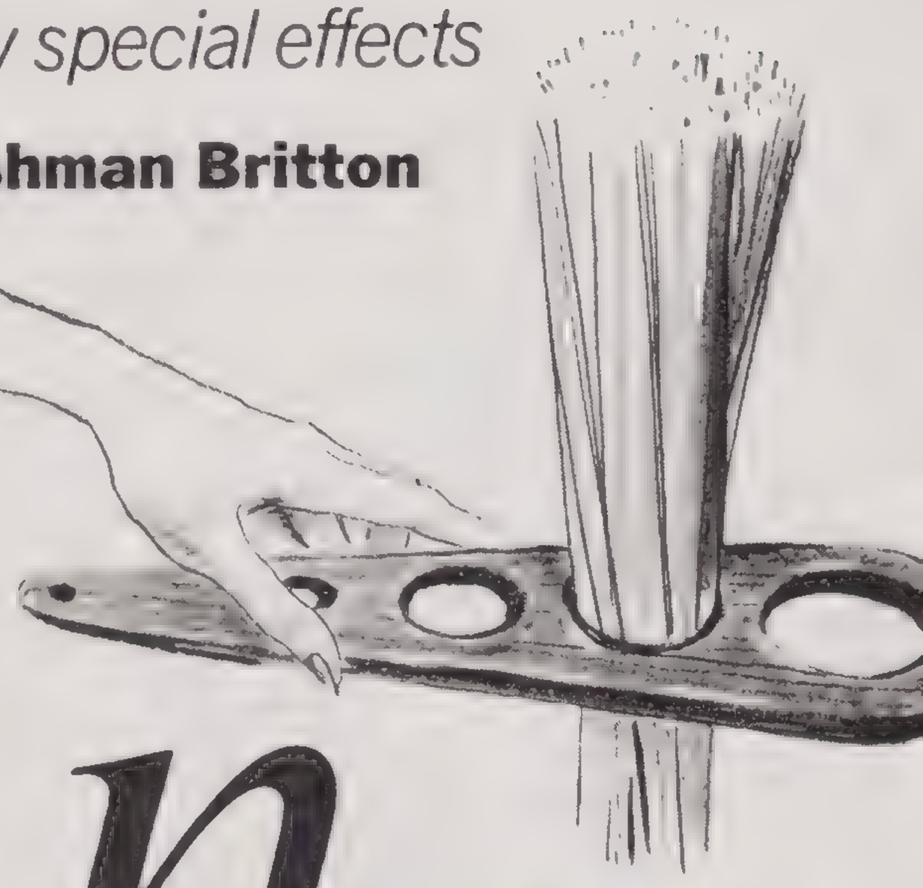
PAINLESS PARTIES

New help for the timid party giver: *Marjorie Reed's Party Book, Entertaining With More Style Than Money,* just out this month, by Marjorie Reed with Kalia Lulow (Ballantine Books). Marjorie, a New Yorker who loves giving parties, does so with style and imagination. See how she served hors d'oeuvres, *above,* at a recent cocktail party: tortellini salad, sliced mozzarella and prosciutto roll, escargot puffs and meat en croute, in clear glass bowls and wicker baskets, were placed in a washtub-size basket "planted" with pots of flowers. The flowers and the food all sat on a bed of fresh moss. (Lacking a large enough basket, you could use a flat wicker platter, scatter fresh flowers among groupings of hors d'oeuvres.) The food and flowers become a kind of edible garden.

But presentation is only one topic covered here. Along with a chapter on identifying the kind of entertaining that suits you best, Marjorie shows you how to convert virtually any room into a party room: a bedroom into a dining room, a kitchen into a buffet area.

And there is good advice for the party giver who is going it alone. "Have fun" is Marjorie's message—if you do, your guests will, too.

BARBARA PFEFFER



NEW FINDS

• **Pasta perfect:** No more miscalculating, cooking too much or too little. "The Spaghetti Measure," *above*—natural hardwood, hand-crafted—allows you to gauge enough dry pasta for from one to four people in a second. Available from Knock On Wood, 1610 Trumansburg Road, Ithaca, New York 14850; $6.75, postage paid, plus 7 percent sales tax for New York State residents.

• **Panache** is the new aperitif by Domaine Chandon, the Napa Valley winery owned by Moët-Hennessy, France. Fresh, bright, rather fruity, Panache resembles Ratafia, a marvelous aperitif made in the Champagne country in France and seldom found elsewhere. Like Ratafia, *Panache* is made from the juice of Pinot Noir grapes and pure wine spirits. It's lovely over ice, with a lemon twist, or with soda.

• **For very thin tea sandwiches,** canapés, melba toast, the "Slice-A-Slice," a stainless-steel device, firmly holds one piece of sliced bread, allows you to cut it into slim halves. Comes with its own bread knife. #2130 Slice-A-Slice, $10.99, from Arlene's, P.O. Box 59896, Dallas TX 75229.

HALLOWEEN

For a misty, mysterious atmosphere during a Halloween dinner party, try this trick from Vogue's design consultant Ronald Kajiwara: Fill a small plastic bowl with dry ice, put it on your table surrounded by tall lighted tapers. Get steam started by pouring hot water over dry ice. The candles will glow mysteriously through white ''clouds.'' For even more mystery, put a bucket filled with dry ice under the table. Both bowl and bucket must be doused with hot water from time to time to keep the room cloudy.

VOGUE, October, 1981

When it comes to great taste, everyone draws the same conclusion.

SEAGRAM DISTILLERS CO., N.Y.

The Country Music Foundation, Nashville, Tennessee,
is proud to announce its Official Archive Collection

THE GREATEST COUNTRY MUSIC RECORDINGS OF ALL TIME

**Unprecedented and unequaled in our time—
the complete and definitive collection of America's
country and western music.**

- *The best of 75,000 records from the Foundation archives and the vaults of every country music label.*
- *The first collection to include all the great country artists.*
- *Featuring all the great hits, the milestone performances, out-of-issue pressings and unreleased recordings.*

For the first time in history, the greatest recorded performances of country music's greatest artists will be brought together in a single, definitive collection. It will include the most important recordings by the leading country artists of today ... landmark performances by legendary greats ... and all the diverse and varied musical styles that have enriched America's country music.

This remarkable collection is the official issue of the Country Music Foundation – home of the Country Music Hall of Fame and Museum, and the world's largest library of recorded country music. And it is the first complete collection that the Foundation has ever issued honoring *The Greatest Country Music Recordings of All Time.*

A unique collection that only the Country Music Foundation could assemble

To assemble this collection, the staff of the Country Music Foundation carefully reviewed the Foundation's own archives of 75,000 records. In addition, they enlisted the support of all the country music record companies – whose vaults hold many of the master recordings selected for this collection. And they were able to obtain rare recordings from private collectors and country music artists themselves.

As a result, the Country Music Foundation Official Archive

Country is the music of the people. Songs of the soil, forsaken and fulfilled love. Story songs whose music is both contemporary and timeless. I love it, and I am proud to be part of the first collection to tell the whole country music story.
– Johnny Cash

c 1981 FMRS

Collection is unique both in scope and importance. A collection that would be difficult – or impossible – for any individual to duplicate.

All the great performers

The collection will feature milestone recordings from the careers of country music's most important artists. Such *great contemporaries* as Loretta Lynn, with 'Blue Kentucky Girl' and 'Coal Miner's Daughter.' Kenny Rogers and The First Edition, with 'Ruby, Don't Take Your Love to Town.' Johnny Cash with 'I Walk The Line' and 'Sunday Morning Coming Down.' Dolly Parton, with 'Coat Of Many Colors' and 'My Tennessee Mountain Home.' The "outlaw" music of Willie Nelson. The Nashville sound of Chet Atkins and Eddy Arnold. Country rock, with The Charlie Daniels Band. And country classics by popular music artists Linda Ronstadt, Glen Campbell and Anne Murray.

Also included will be the unforgettable recordings of such long-time *favorites* as Hank Snow, Ernest Tubb and Merle Travis. The *legendary giants:* Hank Williams, Patsy Cline, Jim Reeves, Flatt and Scruggs, and Jimmie Rodgers. And recordings that reflect regional influences and evolving musical styles – *bluegrass, Cajun, country gospel, western swing, honky tonk* and *rockabilly.*

The collection will include such *rare recordings* as Vernon Dalhart's 1924 recording of 'The Prisoner's Song' – country music's first million selling record, and Loretta Lynn's early classic 'Honky Tonk Girl' – now out of issue. And from the Foundation's archives will come *previously unreleased recordings* – studio "takes" never before made generally available.

Records of superior quality

Every step has been taken to ensure the *technical excellence* of the collection. Thus, all of the *early* recordings will first undergo a painstaking restoration process in the Country Music Foundation's newly opened Audio Restoration Laboratory. Here, recordings of classic performances will be electronically "cleaned" groove-by-groove to eliminate extraneous surface noise and preserve the original sound.

To produce the records, the Foundation has appointed The Franklin Mint Record Society – judged by audio experts to be a leader in producing records of superior quality. The vinyl used will be of a special formula containing its own anti-static element. This material, together with the careful process by which the pressing is made, results in a record that is more rigid, durable and resistant to dust. A true *proof-quality record* – providing exceptional tonal fidelity and clear, clean sound when played through any of today's audio systems.

In the Foundation's audio laboratory, the latest electronic techniques are used to restore the original sound quality of early recordings. Then, the records are pressed in a dust-free "clean room," where strict production standards, and audio and visual inspection, assure high quality.

Fascinating musical "program" in each album

Custom hardbound albums have been designed to house and protect all 100 proof-quality records in this collection.

Each album will contain two long-playing records, presenting a program of artists and recordings carefully selected by the Foundation, and unique to this collection. And each album will be accompanied by specially prepared program notes, illustrated with photographs from the Foundation's permanent collection.

Available by subscription only

If you have a long-standing interest in America's country music . . . or are just discovering its rich and exciting sound . . . this Official Archive Collection is an indispensable treasure. A complete, comprehensive and authoritative collection of the greatest recordings in country music – on records of exceptional fidelity.

The collection may be acquired only by direct subscription to The Franklin Mint Record Society, Franklin Center, Pennsylvania 19091. Subscriptions entered now will be accepted at the original issue price of just $9.75 per record. The price will be guaranteed for the entire series. Please note that the attached application is valid only if postmarked by October 31, 1981.

SPECIAL REPORT: THE BEST OF Italy

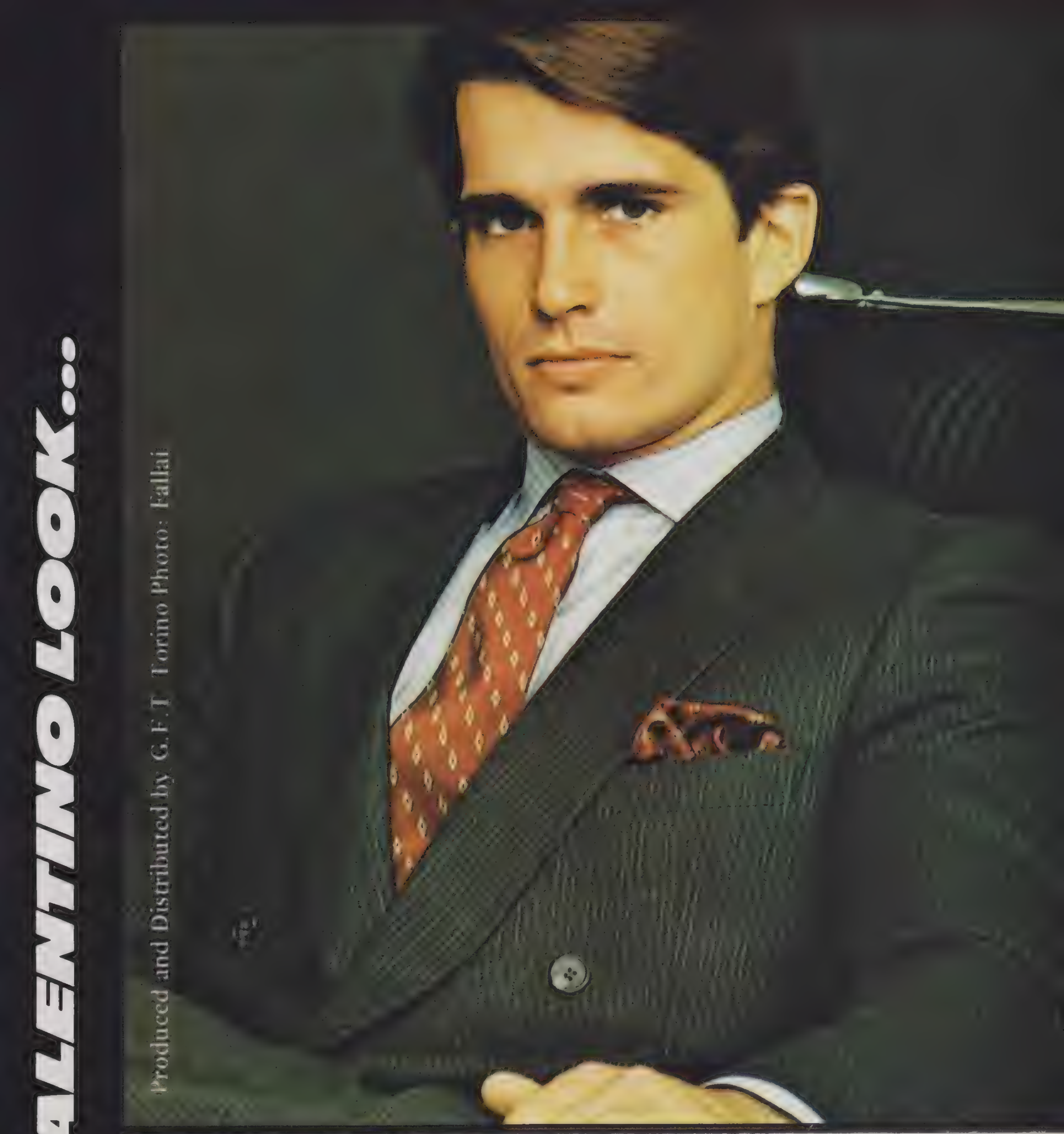
Something's happening at this moment, and that's a remarkable—unmistakable—presence of things Italian...in the U.S. and in our lives. Whether it's the Italian way of dressing...or way of eating, a fine Italian stamp, now, in wines...or the most modern furniture design, there's an ease, and humor, and simple common sense that we find in the best of Italy that's obviously right for us, for right now. Here, a closer look at the phenomenon: On these pages, you'll find special reports on the newest trends in clothes, food, furs, and furniture, the news in cars and in wines. A sense of that remarkable Italian spirit: All the best, all Italian, all available here

Euro-Advertising

BRUNO MAGLI
BOLOGNA • MADE

BRUNO MAGLI

Calzaturificio Bruno Magli S.p.A.-Bologna-Italia



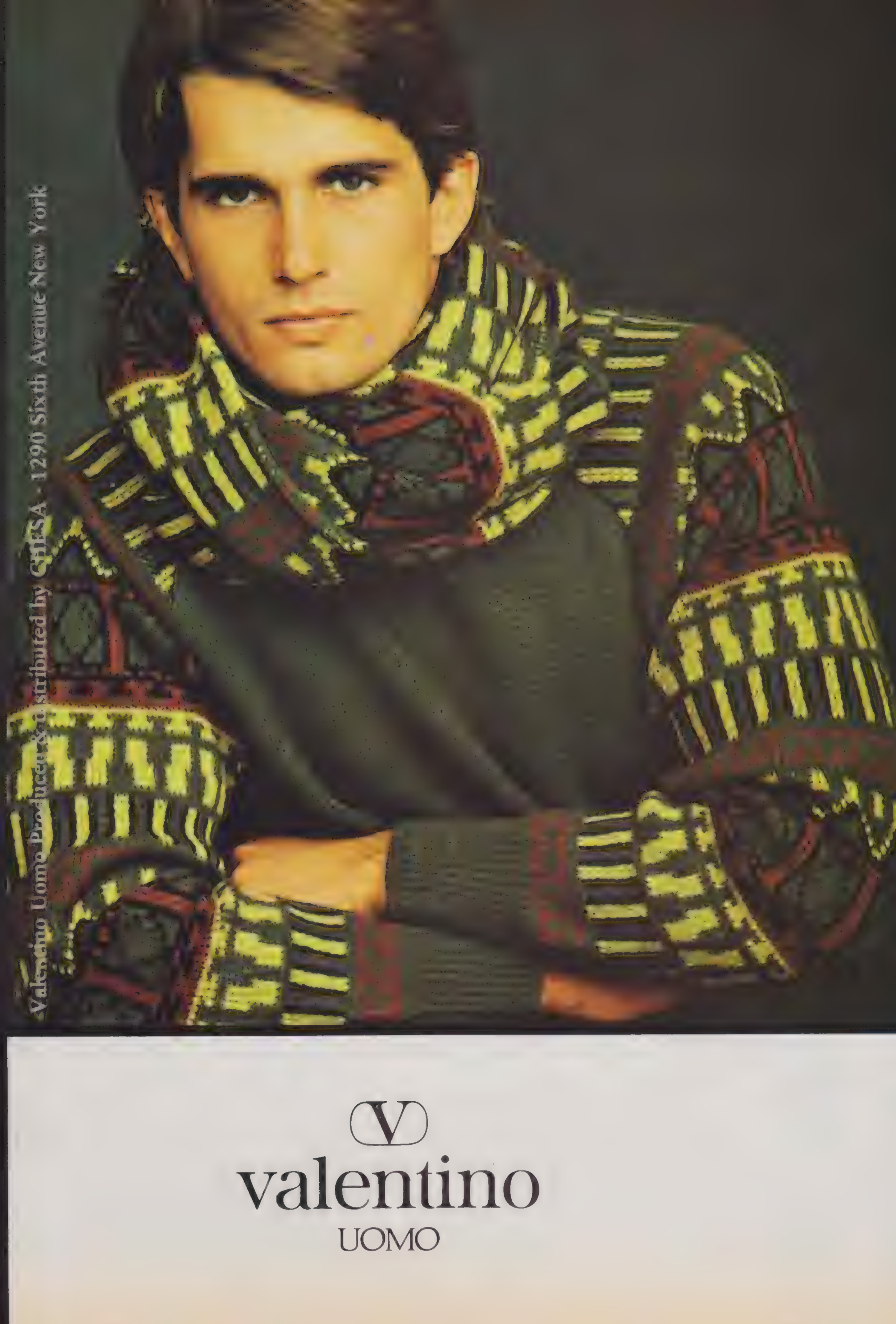
valentino

UOMO

13 via Condotti - Roma

THE VALENTINO LOOK...

Valentino Uomo Produced and distributed by GIESA - 1290 Sixth Avenue New York



valentino

UOMO

valentino

V

Studio

BY JACK MULQUEEN

PRODUCED & DISTRIBUTED BY JACK MULQUEEN LTD. - 575 SEVENTH AVENUE NEW YORK 10018

valentino
BOUTIQUE

677 Fifth Avenue New York

Produced and Distributed by G.F.T. - Torino - Photo: G. Bensimon

valentino

V

Miss V

20 via Montenapoleone - Milano

THE VALENTINO LOOK...ON LINE

Produced and Distributed by Carla Leathers 512 Seventh Avenue New York

valentino

Pelle

dress: Valentino Boutique

Represented in u.s.a. by Piemme de Americas Ltd. 499 Park Avenue N. Y.

THE V

Valentino Boutique
to Avenue Montaigne
PARIS

ALENTINO LOOK...

valentino

CERAMICHE PIEMME

RATTI

Villa Sucota / Como / Italy

silk only silk only silk only silk only silk only silk only silk

Italian Collections

Italy—land of contrasts. Where mythology spoke once of an ancient grand design...and where fashion speaks here and now of modern individuality. For Italy is today a celebration of styles, of contrasts and distinctions. Where the present sorcerers of design can be found radiating with energies entirely, uniquely their own. Here, with architectural precision, thrives the genius of Giorgio Armani, Luciano Soprani and Basile; the wit and bravura of Genny and Complice. Here, like some rising nova glistens the talents of Mila Schon and Krizia; the elegant, masterful aura of Gianfranco Ferre. Here, forever, dwells the timelessness of Ferragamo and of Andre Laug; and here forever entices the creativity of Missoni and Mario Valentino. The Italian Collections...a galaxy of designs whose brilliance reaches throughout the world. See it all of it in one world, one place...The Italian Collections at Saks Fifth Avenue...where we are all the things you are.

Saks Fifth Avenue

BVLGARI

10 VIA DEI CONDOTTI · ROMA
HOTEL PIERRE · NEW YORK
86 RUE DU RHÔNE · GENÈVE
AVENUE DES BEAUX-ARTS · MONTE CARLO
HÔTEL PLAZA-ATHÉNÉE · PARIS

BULLOCKS WILSHIRE
Los Angeles, CA

BURDINES
Miami, FL

CREEDS
Ontario

EATON'S
Quebec

FROST BROS.
San Antonio, TX

HATTIE
Birmingham, MI

HOLT RENFREW
Canada

KRIZIA
Beverly Hills, CA

LA ROMANA BOUTIQUE
St. Maarten, NETH. ANT.

LIBERTY HOUSE
Honolulu, HI

LORETTA BLUM
Dallas, TX

LOU LATTIMORE
Dallas, TX

MARTHA
Bal Harbour, FL
Palm Beach, FL

NAN DUSKIN
Philadelphia, PA

SAKS FIFTH AVENUE
New York, NY

SOPHY CURSON
Philadelphia, PA

STANLEY KORSHAK
Chicago, IL

SUZY
Great Neck, NY

THE TWENTY-FOUR
COLLECTION
Bal Harbour, FL
Miami, FL

VENEZIANO BOUTIQUE
New York, NY

WOODWARD & LOTHROP
Washington, DC

PURE WOOL ®

Tony McGee

KRIZIA
MILAN

KRIZIA
MILAN

BULLOCKS WILSHIRE
Los Angeles, CA

BURDINES
Miami, FL

CREEDS
Ontario

EATON'S
Quebec

FROST BROS.
San Antonio, TX

HATTIE
Birmingham, MI

HOLT RENFREW
Canada

KRIZIA
Beverly Hills, CA

LA ROMANA BOUTIQUE
St. Maarten, NETH. ANT.

LIBERTY HOUSE
Honolulu, HI

LORETTA BLUM
Dallas, TX

LOU LATTIMORE
Dallas, TX

MARTHA
Bal Harbour, FL
Palm Beach, FL

NAN DUSKIN
Philadelphia, PA

SAKS FIFTH AVENUE
New York, NY

SOPHY CURSON
Philadelphia, PA

STANLEY KORSHAK
Chicago, IL

SUZY
Great Neck, NY

THE TWENTY-FOUR
COLLECTION
Bal Harbour, FL
Miami, FL

VENEZIANO BOUTIQUE
New York, NY

WOODWARD & LOTHROP
Washington, DC

BASILE

foto Bob Krieger

BERGDORF GOODMAN

BASILE

foto Bob Krieger

HATTIE

Foto GianPaolo Barbieri

GIANFRANCO
FERRE
MILANO

Foto GianPaolo Barbieri

GIANFRANCO
FERRE
MILANO

GianniVersace BOUTIQUES

MAYFAIR IN THE GROVE
3390 MARY STREET
COCONUT GROVE, FLORIDA 33133
305 · 665-8774

SAKS FIFTH AVENUE CENTER OF FASHION
1800 SOUTH POST OAK ROAD
HOUSTON, TEXAS 77056

Photograph by David Funt

CARIMATI

CARIMATI JEWELERS INC. 773 MADISON AVENUE · NEW YORK, N.Y. 10021 (212) 734-5727

BY JOAN JULIET BUCK

The best of Italy starts here...and it starts with Italy, with the source. For Vogue, contributing editor Joan Buck went to Italy; she talked with designers and artists, dreamers and businessmen, discovered the inventiveness—the simple splendor—that's Italy now. Here, her story: a remarkable picture of a country, of this moment, of a passionate wholly unpredictable

Italian spirit

A GENEROSITY OF STYLE

When I lived in Italy, the president was Giovanni Leone, a man who had the worrying habit of making signs to ward off the evil eye and the bad luck to be photographed while doing so.

It was easy in the early 'seventies to believe that Italy was a land of lies and miracles. For all its earth, solid ground was hard to find. Nothing was ever what it seemed, as if cause and effect were controlled by an invisible net. Even the landscapes were full of artifice; what looked far away was nearer than one thought, and the most tangible realities often turned out to be no more than exercises in trompe l'oeil. It was as if two thousand years of unremitting history had used up every possibility for objective reality and the Italians were playing with a deck of grinning jokers, which only children or foreigners took seriously.

The atmosphere was heady with menace: kidnappings, bombs, vanishing tankers, scandals exploding and then retreating smokily into the background to join former scandals in the graffiti jumble of contradictory references. The press club in Rome was said to be full of spies. I took to wearing a trenchcoat, just to be safe. The lights were dimmed, and restaurants shut early because of the oil crisis, giving the streets the look of doom. "Walk softly and carry a big stick," advised one friend with irony. I looked for sticks.

This spring, Italy was a different place.

Today, Italy's president is a tough-minded but amiable eighty-four-year-old socialist, Sandro Pertini. His record is impeccable; he has little power and desires none; his wife works with drug addicts and will have no part of his official life. His ethical stance seems to have been communicated to the rest of the population almost by osmosis. The stagnant, ever rocky, and patently entrenched previous government had, after thirty years in office, instilled a cynical anger into the best Italians; they dealt with life out of mischievous resignation, convinced that behind everything was a plot, at which they could only guess.

This April, a spring cleaning took place. A combination of circumstances brought to light the existence of a secret Masonic lodge, the P2; and publication

("Italian Spirit" continued on page 295)

Penn

("Italian Spirit" continued) of the 953 names of its adherents traced the map of their power. The army, the police, banking, big business, the media, the secret service were all present. Things, suddenly, seemed a little clearer. *Panorama,* the newsweekly published by Mondadori, an empire untouched by the revelations, carried on its cover the words *"Pulizia! Pulizia!"*: cleanliness.

The Pope was shot by a Turk; there were still one-hundred thousand Italians homeless from last November's earthquake; the blood of San Gennaro liquefied seventeen hours late this year, unusual for the normally punctual miracle. The hills around Rome shook like jellies, and the townspeople slept in the squares; a hefty tome listing tax evaders was published, and so was its congratulatory counterpart listing those who had been good and paid what they owed. The man at the top of the list of taxpayers found his son kidnapped, and people said how absurd the kidnappers were to think the person who had paid the most taxes was necessarily the richest person in Italy. Things had not changed that much.

"But how did you get through these last years?" I asked a woman whose daughter had been kidnapped; the glass on her picture windows was bulletproof, and bodyguards stood outside. "You have no idea how many good people there are," she said. "People who do their work and care for their families and respect life. They're the strength of Italy."

Italians know whom to trust: themselves, their families, their land. Those who have prospered despite the kaleidoscope of troubles all invoke the same factors: roots, tradition, family, hard work. Denied its place in the public arena, honesty has survived in the individual, in the tactile: planting, pruning, weaving, cutting, knitting, etching, tooling, tanning, carving. Hams and cheeses must be aged; there is no hurrying tomatoes, no hustling quality along. Anything that involves the hands and the mind in close concentration reaches levels of excellence unknown anywhere else in the world.

Craftsmanship, which was pronounced moribund during the economic boom, is now being carefully nurtured. The example of louche and wobbling corporations and industrial plants stopped with strikes served as a warning: anything that is not within the measure of man is doomed to fail. Now that the mass market is hazardous, the time has come for the small businesses dedicated to quality.

In every field, businesses are run by families. There are the Missonis, the Fendi sisters, the Ferragamos, the Guccis, Mario Valentino's family, the Antinoris, the Brionis of Brionvega; this is due, in part, to the natural revulsion Italians feel about allowing strangers to meddle with their business and to the fact that the most successful firms make products that rely on the oral and physical tradition of craftsmanship.

The visitor is always torn between the urge to better himself by gazing on great art and the pressing desire to beautify himself by going shopping. My husband long ago resolved this dilemma by declaring that Italian shoes are art, a notion shared by a professor of esthetics named Gillo Dorfles, who has it that: "In the Renaissance, Italians built basilicas and cathedrals, devoted their talent to painting and sculpting. All Italians have an innate sense of beauty, but today all their energies are turned towards personal adornment. They care only about clothes, cars, and their comfort, and that is where Italian genius has come to rest."

It is said that the Italians cannot help but make things beautiful, surrounded as they are from birth by a harmony of stones and colors; but one cannot take everything that is produced in Italy as undifferentiated manifestations of genius. Gucci bags, Venini vases, and Olivetti

("Italian Spirit" continued on page 297)

In response to our growing demand for quality—in everything from furs to furniture, leather goods to cars—there's a return to handcraftsmanship, now...but on a new, international scale. The difference: The long tradition of fine Italian artisanship that's been passed down from one generation to the next is now at the service of some of the best, most inventive, most modern designers in the world. Opposite: The hands of a leather cutter for Gucci, a symbol of the thousands of craftsmen who enable Gucci, Missoni, Fendi, Giorgio Armani, Valentino, and other Italians to give imagination free rein

THE FINE ITALIAN HAND

("Italian Spirit" continued) computer terminals have little in common besides their nationality. The wealth and the diversity of irresistible goods is confusing, but it is possible to distinguish five different points of view at work in the miasma of treasures. They are not trends but deeply rooted, contradictory, and sometimes overlapping principles. They result in different styles, each of which in its own way represents the best of Italy.

THE PAST IS THE PRESENT

The temptation to think of Italy as a living piece of the past is reinforced by the Ministry of Tourism and Entertainment. Rome, Florence, Venice, and sundry places of worship in between combine into the image of a place where time has stopped.

The films of Luchino Visconti have recreated the last hundred years with such a wealth of detail that it is easy to imagine that, somewhere in Italy, crisp linen summer suits and bustled ballgowns still lead a busy life. Busloads of tourists have, since the war, fed this naïve nostalgia with Florentine leather boxes, cameos, mosaic brooches, Venetian-glass necklaces, and tortoiseshell combs. Students, lovers, and widows come to Italy to look at its art; Texas millionaires convene in Venice to save it from the ravages of time and the twentieth century. The fourth dimension is the magic one.

The most clamorous attractions in Italy, this year, have been a pair of tall green men of unknown provenance and over two thousand years' age. They were fished out of the Bay of Riace, in the deep south, some nine years ago by a young man in a wet suit who was eventually rewarded with two hundred thousand dollars. The Florence Institute of Restoration, which had been forced into masterly skill by the flood of 1966, spent five years chipping barnacles off the statues' backs. Now, restored to a beauty that leaves onlookers awed and silent, they were on show this summer in a small room on Piazza SS. Annunziata. When the exhibit closed for a public holiday in April, hundreds of would-be visitors rioted in the square.

The attraction of "The Great Bronzes of Riace" is based not only on their rare beauty but on a kind of illicit thrill that the more Catholic Italians still feel upon contemplating such masterpieces of "pagan" art. The writer Alberto Arbasino advanced that their magnetism was due to a sacred aura that they exuded, somehow pitiless and sexual at once.

In the entrance to the exhibition were color slides of the process by which the bronzes were brought back to life. The statues are shown lying like bodies in a morgue, being worked on with surgical instruments, immersed in what look like sensory-deprivation tanks. In close-up, each eyelash is revealed to be a tiny bronze spike, the whites of the statues' eyes are seen to be ivory, the irises semi-precious stones. The lips are pink copper, and the smiling figure (the sexier of the two, according to Arbasino) smiles with silver teeth.

The smiling figure is known as "A"; he is older, has a ribbon around his long hair and a confident power. "B" seems to be a younger man; he originally wore a helmet, and his arm has been repaired. No one knows who they are.

Francesco Nicosia, head of the Institute, willingly describes the statues with hyperbole. "There is no need to define them; they are like sunshine or clear water: beauty," he says. When pressed, he lists the only facts he has: "They date from 455 B.C., apart from the right arm of the statue called 'B.' They were shipwrecked off Magna Graecia, but whether they were made there or in Greece itself is unknown. They were torn off their pedestals with some force; the plugs of lead are still on their feet, but we don't know if this was because they were war booty or being saved from an invasion. We don't know which direction the boat carrying them was going. They could be by Phidias, but who in fact was Phidias? If they were by him or his school, they could be part of the group dedicated at Delphi to the Battle of Marathon." He notes that the "Zeus" in the Athens Museum and "The Charioteer," the only other comparable pieces of Greek statuary, were also found underwater: preserved for our time

("Italian Spirit" continued on page 298)

CLOTHES . . . WITH THE CHARACTER OF OUR TIMES

Racy, crisp, very modern, the appeal of the best Italian clothes, today, is in the style; it's also in the sensibility behind it. What women respond to: Dressing that transcends seasons and categories, with the comfort of sportswear, with an attention to detail inspired by menswear. They're clothes with a personality, with the personality (left) of Giorgio Armani's glove leather jacket and suède knickers

Details, next to last pages

("Italian Spirit" continued)

by being lost in theirs.

The past is suddenly full of surprises. The Piazza Navona, once Rome's summer drawing room, earlier still a circus for chariot races, now is overrun by hippies, themselves a throwback, who sell nasty pieces of leather craft and inadequate caricatures. Not all surprises are bad: In Milan, the director of the Brera Pinacoteca, a curious and brilliant man named Carlo Bertelli, discovered a Tiepolo languishing in the museum's basement.

Carlo Bertelli is also directing the restoration of "The Last Supper": A patch of wall some six-meters high and two-meters wide has revealed, after cautious restoration, unsuspected light. The dark background has turned pale and full of garlands, fruits, and flowers by Leonardo's hand; a restored Apostle is clad in silk bright with reflections, and his eye has been returned to its proper place. A gauche nineteenth-century improvement, done in both literal and figurative darkness, had displaced it onto his cheek. The ravages of former restorations are also on view at Brera: portraits where only a few features remain, the rest rotted away by thick yellow varnish that had been applied in the belief masterpieces were always brown.

A camera that can see through paintings is the brainchild of Maurizio Saraceni, a young Florentine who studied bioengineering at San Diego. In his office high above the Piazza della Signoria (while a Communist May Day rally fails to draw the expected crowds below, despite a posse of angry Palestinians venting their rage on the dais), Signor Saraceni modestly describes his work as no more than a diagnostic tool for restoration. In addition to locating the previous position of heads, arms, and extras in Renaissance masterpieces, his machines have found windows and doors in apparently smooth walls. He located the possible emplacement of a lost Leonardo fresco in the Salone dei Cinquecento of the Palazzo Vecchio by the position of former chimneys and doors.

The reproduction of the past for films and theater in Italy is accomplished with almost as much care. The great designer Piero Tosi worked with Visconti for twenty-seven years, dressing characters from the lost worlds of Visconti's past. A shy and perfectionist Florentine, Tosi spends his time accumulating documentation and old fabrics.

"You can't start from fantasy but only from old patterns and antique fabrics," Tosi says. Occasionally, with the help of the Fendi sisters, he has produced startling furs, such as Isabelle Huppert's ermine cape for *La Dame aux camelias,* a film that apparently had little else to recommend it. Most recently, he did the costumes for Liliana Cavani's *La Pelle* from bits supplied by Naples rag merchants. "The greatest fear among young Italian filmmakers is a fear of trying to do what Visconti did," he says a little wistfully.

Tosi works with costumer Umberto Tirelli, a genial, quick-tempered Emilian who bears a slight resemblance to Visconti. Tirelli provides the fabrics, the workrooms, and the museum pieces from which were made costumes for such diverse pasts as Fellini's *Casanova,* Ronconi's Karl Lagerfeld-designed *Tales of Hoffman,* Strehler's *Marriage of Figaro.*

Tirelli knows his past. "We confine ourselves to historic research, and the cutters learn from documents how to proceed. You can't make costumes properly without the right materials: For the eighteenth-century, there's a taffeta that comes only from the Setificio Fiorentino; for the 1880s you need a plushy velvet, clothes then were like furniture. For Visconti, we always reconstructed exactly, down to the buttons on the servant's uniforms. Something else we do is handle clothes with as much care as we make them." In Tirelli's opinion, "Italy lives off the memory of the past, which it exploits and turns into the present."

All film designers dream of coming to him, as do directors who care about the look and feel of their films. Tirelli is overworked but ever-kind: Before dispatching me, he catches me fingering an antique chiffon with gold lamé stripes; he hands it over as if it were an inconsequential rag. "But you might need it," I say. "Take," he says.

Another customer for the rare and exquisite taffetas of the Setificio Fiorentino is Renzo Mongiardino, architect, decorator, and master of illusion. He stencils over the taffeta and uses it for curtains. Mongiardino's front hall in Milan is typical of his work: It appears to be ancient, consecrated by time and use; it has rusticated walls, a porphyry floor, marble intaglio obelisks on a console, a speckled marble urn on a marble pedestal. It is only when you touch the walls that you discover the rustification to be painted on, with here and there a salient concession to reality in the form of a jutting cornice. The floor is merely paint splattered onto a dark-red ground; the urn is mere ceramic, its pedestal wood. The obelisks, made last year, are inset with plastic painted on the reverse.

In Mongiardino's office, samples of fake marbles are neatly held up by wood slats. Fake marble, Mongiardino explains, is as old and respected a tradition as the real stuff. "Giotto used it for the Scrovegni Chapel at Padua, and he also used stencils." Stencils are one of Mongiardino's trademarks; he uses them for borders, for large patches of wall, to enrich the decoration of printed fabrics. A chest in his workroom is the original model for the marble striations that his main painter, Romolo Paganelli, applies to the clients' walls. Another craftsman named Doboujinsky is expert at reproducing Córdoba leather panels for clients who already have a few but not enough to give a room the depth of refinement for which Mongiardino is known. He says of his surroundings: "*È tutto trucco.*" "It's all makeup."

One can also buy rich background by the yard if one goes to Fortuny. The legendary pleated dresses of Mariano Fortuny are today unreproduceable, but the hand-painted papers and fabrics are still being turned out by Countess Elsie Gozzi, who was his pupil, assistant, and New York wholesaler. She lives in a converted convent on the Giudecca in Venice between a pair of disused and somewhat morbid mills. Attached to her convent is the factory where she paints every piece of textile by hand before it is printed by young women in smocks. Countess Gozzi has been involved with Fortuny fabrics for fifty years and easily explains their *raison d'être:* "A painted wall isn't good enough to hang a painting on, there isn't enough *meat* to it."

But one can also find simpler artifacts testifying to the presence of the past. In Venice, there is the Legatoria Piazzesi, where paper is hand-printed with old designs. The signora who runs the shop with beady charm keeps a golden book of the famous people who have abandoned themselves to the lure of Carta Varese and marble endpapers. The shop is always full of earnest young travelers who stock up on little paper boxes that they will refuse to give away when they get home; distinguished gentlemen rifle through the varieties of marbled papers trying to find the perfect combination of colors and swirl. One can also find the papers in Florence, across the street from the Pitti Palace; but this shop lacks the aura of Legatoria Piazzesi.

Indigenous Florentine products from the past can be found in the Oficina Santa

OIL OF NARCISSUS HAS BEEN KNOWN TO CAUSE HAVOC IN A USER'S LIFE

Maria Novella, on the Via della Scala. The shop is a place of pilgrimage: a converted chapel hidden behind a stern entrance, it was originally owned by the Dominicans, and the strong perfume of its many herbs and potions combines into what could be mistaken for the odor of sanctity.

For the last hundred years, the shop has belonged to the Bernardini family; it is now run by Riccardo Bernardini and his sister Fiametta Stefani. Their formulas date back to their grandfather's time, and many of them were originally purchased from the Dominicans; while these do not include drugs, some of the concoctions are hypnotic and agitating. The essential oil of narcissus has been known to cause havoc in a user's life.

In the back room of the Oficina Santa Maria Novella, young girls wrap herbs—Signor Bernardini is reluctant to specify what they are—into sachets that have a sharp, fresh, and compelling odor. One is sufficient to clear the air in a typical New York apartment. The Bernardini-Stefanis produce Acqua di Santa Maria Novella, which used to be called Acqua Antisterica (anti-hysterical water); it performs its calming function with a formula of herbs and roots that has not changed since the seventeenth century.

The past is everywhere in Italy, but in certain places it has been preserved with deliberate care. Venice is the obvious example, but a close look at peeling walls reveals that too little has been done. In Rome, the Via dei Fori Imperiali, which leads from Piazza Venezia to the Coliseum, is now shut on Sundays; and soon the Coliseum itself will be surrounded by a pedestrian island to save it from the damage of traffic as much as to please tourists. Only in certain small towns where the upkeep and restoration of the buildings can be enforced by a small responsible group does one see accurate re-creations. Portofino, the tiny port town in Liguria, is a model of good care.

Portofino is accessible only by sea or by a narrow road, and a law set up by Mussolini in 1933 has effectively prevented the building of any new villas. The piazza is surrounded by houses with panels, orders, marbles, columns, pediments, and rustication depicted in trompe l'oeil on a background of pumpkin yellow or *mattone* red. Each design was researched in the archives at Genoa, and the restoration work of the decoration was executed by Genoese specialists; the tiny square is itself paved with round pebbles in the design and manner of earlier times.

The mayor of Portofino is Roberto d'Alessandro, managing director of the Fabbri publishing house; on weekends he comes down from Milan, in a fisherman's navy-blue cardigan and sneakers, to stand in the square and mingle with the locals.

Because of its inaccessibility and its zoning laws, Portofino is the elected weekend spot for rich Milanese, Torinese, and Genoans. The aviation tycoon Corrado Augusta has one of the houses on the hill; another rich family has a low-profile series of rooms and gardens next to it, reached by an elevator deep in the cliff. The vegetation that clambers along the hills is riotous, giving the landscape the semblance of Eden. Away from the town grow asphodels, which are said to line the path to Paradise. Behind the promontory is the Hotel Splendido, a converted villa staffed by people of angelic temperament. A plaque on the wall by the port says that Guy de Maupassant on a certain date "found peace" in Portofino.

"Does that mean he died here?" I ask the mayor.

"No, he had a holiday," he says.

LUXURY IS THE ONLY DEFENSE

There is a generosity to the Italian character that, if allowed the breadth of opportunity, grows into a kind of extravagance unknown anywhere else. Whereas recent history would have, in a more logical place, impelled the rich to go underground, here the rich merely armor their cars and take on more bodyguards. There is a form of defiant luxury that goes beyond mere concerns of expense, a research into the ways of enriching surfaces and objects. Luxurious thinking results in the ability to deal with buildings, pelts, diamonds as if they were no more than the banal and necessary tools for achieving one's desire.

Luxurious thinking leads to such decisions as that of Signora Romeo Invernizzi, wife of a cheese magnate, who upon realizing that her Milanese backyard was too small to accommodate pink flamingoes and exotic ducks in the comfort to which they were accustomed, promptly bought the apartment block next door and tore it down to expand her garden. Signora Invernizzi's house is on Corso Venezia; it has a columned Napoleonic façade and a car filled with armed guards outside it. Her decorator, Filippo Perego, had the arduous job of transforming what had been a series of offices and apartments into the regally proportioned rooms that his client required. The walls are hung with damask or are striated and sponged to a tortoiseshell sheen; the corridor leading to the private cinema is a good deal larger than most art-movie houses; but there are only two bedrooms, for the Ivernizzis do not like houseguests.

Most startling of all is the roof garden, laid out and planted by Filippo Perego: bushes, plants, and trees such as cypresses, maples, and birches surround a country cottage with a Greek pediment façade. The roof is large enough to allow long vistas; somber rooftops look like the pigeons in the lower garden—grey trespassers on this magnificence.

Luxurious thinking is having your sheets ironed every night, as does designer Valentino in his houses on the Appia Antica and in Capri. It's using a glass-and-metal coffeemaker that looks like an alembic and takes almost an hour to brew four cups, like the one film director Visconti gave Valentino's partner Giancarlo Giammetti. It's wearing silk-satin underwear—from Ars Rosa or Donini on Milan's Via Montenapoleone—that requires

("Italian Spirit" continued on page 301)

THE ITALIAN SPIRIT

("Italian Spirit" continued)

hand washing and the services of a qualified seamstress should a strap break.

Isabella Gnecchi, a clever young Milanese, employs someone in Florence for the sole purpose of embroidering her sheets. She is an active businesswoman: In partnership with Laura del Bue, she devises and makes the kind of promotional gifts that give Italian firms a good name, such as the wood globes Alitalia distributed two Christmases ago to its favored customers. Signora Gnecchi was brought up by her mother, Donina Cicogna, to respect quality. The walls of her home are striated by Mongiardino's craftsmen, "because it makes me feel good to know that I am surrounded by work that someone spent weeks doing only for me," and her attitude sheds some light on the world for which Valentino balldresses are made. "I would never tell anyone, 'Just get it done.' What I say is, 'Take your time, but make it the best.'"

Luxury demands a certain responsibility from those who own it and an even greater one from those who create it. A person has only to look at the silks of Suzy Gandini to understand this. Signora Gandini, an elegant Milanese, produces fabrics for couturiers. American designer Geoffrey Beene says of her that all he needs to do is to describe the atmosphere of a foggy morning in Japan for her to come up with an ombré chiffon that is the exact color and texture of his memory.

Signora Gandini holds up a panne velvet printed with gold Paisleys that are so fine the gold disappears in the velvet's shadows. She unfolds astounding chiffons: one is black, sown with hand-cut, hand-painted velvet leaves, each a different shade of autumn. Another, also black,

("Italian Spirit" continued on page 303)

HISTORY...
FOUND IN TWO BRONZE MEN

They're called, simply, "A" and "B." "A," far left, and "B," left, are "The Great Bronzes of Riace": two bronze men, of over two thousand years' age and unutterable beauty, on view in Florence last spring and sensations for the art world. Lost to man—to history—for centuries, these figures were found, inexplicable sunken treasures, off the coast of Italy's Reggio Calabria region. No one knows their stories or from where they came; they may be lost works of Phidias, they've been compared to "The Charioteer." Where they will rest, finally, is in Reggio Calabria

Bettini/Grazia Neri

("Italian Spirit" continued)

is checked with panne-velvet rectangles, each one individually painted in shades of blue, purple, red, or green; the alternating stripes are not only gold but a gold lamé cut like plush velvet so that each rectangle shines like combed gold. The gold in her collection, she says, is part of a normal evolution that followed the demise of navy blue. After all, it's just a color.

It was *the* color at the first Italian show of furnishings fabrics held this spring at Palazzo Grassi in Venice, a location that was then given over to an exhibition of Marina Picasso's collection, thereby illustrating that in Italy the distinction between art and commerce is minimal. For the fabric show, the high chambers of the Palazzo were hung with yards of luxury. Signor Antonio Ratti, the uncrowned king of the Como silk manufacturers, wandered from room to room, receiving the homages of the exhibitors. Signor Ratti was not exhibiting; his stuffs go to the French couture directly; he has no need of public shows. He wore a tie woven of a new silk thread, distinguished from other silks in that it does not shine.

Etro offered quilts of Paisley silk printed with ducks and overpainted with thin gold designs. T & J Vestor had gold leaves among their flowers on summer tablecloths. The first textile collection of Piero Pinto, the Milanese decorator, had the simplest and most elegant interpretations of the Midas fever: plain cotton twill printed with gold stripes and, better yet, in a sweep of inspired effrontery, gold seamlessly applied to entire rolls of the same modest fabric. Chairs in Piero Pinto's section of the show were casually draped in soft folds of pink copper: malleable, exquisite, and, in truth, no more

("Italian Spirit" continued on page 305)

THE UNTAMED IMAGINATION...IN FUR

Today, there's a changing attitude toward fur, a new way of thinking that's come about thanks to innovations in construction, thanks to new ways of working skins, thanks to the Italians. It starts with a wonderful audacity...that lets designers make the most precious skins into light jackets in offbeat colors...or take furs that aren't so sacred and treat them seriously. Even when the luxury of the fur is part of the design—it is in Fendi's silver fox coat, left—there's a slightly unusual shape, and there's unmistakable style.

Penn

Details, next to last pages

("Italian Spirit" continued) than coated cotton. The surrealistic effect of all this soft and welcoming metal suggests that Italy is having its revenge on the richer countries of the south by demonstrating that what is precious to one man can be no more than a slipcover to another: barbarian splendor turned into a good joke by an older civilization.

The remarkable furs of the Fendi sisters are forms of absolute modern splendor that could not exist without a history of perfected tradition behind them. Carla Fendi, with her Byzantine features and her barbarian jewelry, looks like an empress from Ravenna; Anna, a small blond woman, is pretty and delicate (her way of wearing nine ropes of brute coral over a T-shirt printed with coral strands hints at her ability to approach all kinds of material without fear). Paola, quiet and dark, explains colors with her hands; Alda, a young Juno, wears clothes that seem simple until you see the infinite detail of black-on-black patchwork that makes up a plain vest. Franca's domain is the shop, where no detail of the customer's reactions to Fendi wares escapes her vigilance. The lines of women waiting for the Via Borgognona Fendi shop to open after Rome's long lunch hour are impatient for the clothes, furs, handbags, and shoes, which they will buy in large quantities despite high prices; but it's not just the quality of the goods, it's a quality in the sisters that attracts, as if that were on sale, too.

The Fendi leathers are soft, pliant, and indestructible, like the sisters. Even the way their business has grown—from their mother's first small shop to the empire it is today, encompassing 144 shops throughout the world and offices hidden in sundry palazzos throughout old Rome—is subtle, feminine, and relentless.

Fendi functions as a matriarchy. With Adele, the mother, gone, Carla has taken over the role of leader; but they all contribute equally. The sisters have all married (Anna is a widow), and their husbands, save Alda's, work with them. Anna's daughters Silvia and Maria Teresa, pretty young blonds in suède jodhpurs and drop earrings, have taken on responsibilities; Franca's daughter works with Paola on the color and feel of the furs. So, too, does her brother Guido.

The Fendis' meetings with Karl Lagerfeld are held around a table in the Palazzo Ruspoli. Whatever idea Lagerfeld throws out they are ready to turn into leather or fur, satin or velvet. Their combined innovations have changed fur coats from tight status symbols into flamboyant exercises in workmanship and style. They revived Petit-Gris, which had been used only as lining since the fifteenth century; covered sables with duster coats at the height of mid-'seventies Italian paranoia; slashed fur into pliant nets; and removed linings on the directives of Lagerfeld, freeing fur from the satin armatures that used to signify money; and turned fisher, mink, sable, opossum, and fox into malleable raw material for their art.

The extensively wrought textures of their furs are the work of Roberto Masci, a young man who has had twenty-five years of experience because he started working with fur at the age of twelve.

Karl Lagerfeld bombards Roberto Masci with pictures of wood grains, marquetry, minerals, any pattern that strikes him; these are pinned to the wall, and one can easily imagine Roberto calmly setting out to crossbreed a rabbit with a sequoia. Under his touch, the curly becomes flat, the unshorn corrugated; bristling fur is pinned down with interlacings of meandering chenille.

Fendi clothes are conceived along the same principle of refinement based on the genial manhandling of precious stuff: There are immense blouses made of taffeta, ruched by hand into the broken surface of an Icelandic lava field and aptly named "Vulcano." Leather trousers, cuffed and buttoned at the ankles, are meant to be worn at night, even with the

("Italian Spirit" continued on page 306)

RENAISSANCE MADONNA ...OR A BEAUTY TODAY

It's a face that you know...but the young woman, left, is neither an actress nor a famous model; she's simply a young woman —living in Florence— today. Her beauty: classic, clearly Italian, the face celebrated in great paintings throughout the years

Lucien Clergue

THE ITALIAN SPIRIT

("Italian Spirit" continued) "Vulcano," so as not to fall into the trap of bourgeois respect for materials.

This style—throwaway, careless, elegant through its casual confidence—is truly Roman. In Rome, one does not distinguish between day and evening clothes, and every appointment is kept in the golden glow of Rome's scabby stones. One is either a prince or a leftover hippy here; there is no room for the worried middle class, no room for business suits, nor any distinctions between "best" and "normal" clothes. In Valentino's ateliers, three hundred women toil away at his couture: fifty-six hours for a coat, two hundred for a ballgown.

An early exponent of Italian luxury was Gucci, founded as a saddlery in 1904 by Guccio Gucci, son of a Florentine straw seller. The Gucci style is entirely different from Fendi: Masculine, sporting, it is based on the assumption that a customer loves his horses so much that he wants to see bits, stirrups, and snaffles in everything from shoes to desk lamps. The wild popularity of Gucci's bamboo-handled pigskin bags and suitcases striped with girth canvas, which have spread from Rome to London to Paris to New York, has ensured that Gucci's shops are always jammed with feverish shoppers. Prices are high; and recent developments both in Italy and abroad have influenced the evolution of the Gucci look. Bags have become smaller, so they can be worn safely under coats; with rising prices, women who would once buy three bags at one shot are reduced to buying only two.

Although their initialed fabric is produced in massive quantities by Firestone in the USA and in Germany and the bags and luggage made with it are pandemic wherever one goes, Gucci's latest developments are defiantly luxurious: The goods in the "Gucci Gallery" in New York and Los Angeles are edged, clipped, and fastened with real gold; their new luggage is a set of handmade leather cases, complete with canvas covers, that fit exactly into the trunk of a Rolls-Royce. This is despite the fact that there is not a single Rolls-Royce to be seen in Italy, where the rich prefer armored blue Alfettas.

In the Gucci factory on the Autostrada del Sole, just outside Florence, 260 people work on making bags. The Tuscan leather-working tradition is said to be traceable to the existence of the white calves of the Val di Chiana, raised in stalls like horses so that their hides are not ruined by rain or thorns. The famous Gucci pigskins, however, all come from Scotland, where they are dyed to the Gucci colors: "Chianti"—a light red—and green, grey, dark brown. Ostrich from South Africa, lizard and crocodile from New Guinea, varnished black leather from Venice are turned into the more complicated and expensive things here; shoes and the simpler bags are farmed out to piece workers who stay at home.

Roberto Gucci, who runs the Florence side of the business, studied humanities before going to New York in 1953 to start up the New York shop, explained the success of the family firm thus: "What we make is just an injection of prettiness and beauty that helps people forget the ugliness. It's a little stardust in the eyes."

Down in the decidedly unpretty suburbs of Naples is a factory that produces

("Italian Spirit" continued on page 308)

KNITTING... WITH A MODERN SENSE

Beyond the idea of a sweater—beyond the notion of "fashion"—is a way of dressing in knits that's lighthearted, unpretentious, absolutely right for the way women live now. With innovative machinery that makes possible a whole new range of stitches and patterns, in glorious colors and textures, to wear in unprecedented combinations, this is knitting in a new era...an era that, to a great extent, has been pioneered by the Italians, by the Missonis. Here, the wit, the character they bring...to a tweed tunic, tights, a loopy sweater jacket.

Penn

MARIO & EUGENIA of FLORENCE

General Motors Building, 767 Fifth Avenue, New York, New York 10153, (212) 832-7931

THE ITALIAN SPIRIT

Gordon boots channel-quilted in yellow, turquoise, and red, brave and dashing; brown booties cuffed in soft beige, as for little pages. Walking shoes cut like Topsiders but embroidered in gold thread and laced with gold are sporty heroines.

Mario Valentino's clothes, originally simply homages to the skill of his dyers and tanners, have recently become as startling and spirited as his shoes. Signor Valentino's wife, Bianca, working with him, has devised a way of weaving strips of leather; a woman in Tuscany, working on a wooden loom, produces lengths of leather wicker, leather herringbone, multicolored leather plaid and leather braids that are fashioned into suits and evening

AN IMAGE OF THE BED AS THE LAST REFUGE IN A MAD WORLD

("Italian Spirit" continued) work of unequaled originality and defiant good humor. Beyond the ragged alleyways and dark scaffoldings of the damaged town, past ruined Baroque churches and wash hanging like truce flags over infernal traffic jams, one finds Mario Valentino. A thin and pensive man who resembles the Neapolitan playwright Eduardo De Filippo, he will not leave his native city for anything. "The leather suppliers are far away, the structures that regulate the shoe industry are far away, the direct flights to America are far away; there's a heavy and anxious atmosphere here, but I'm staying."

Mario Valentino's father was a shoemaker before him: "He was the best artisan in the world, and I learned everything from him. But I wanted to do things that were fun. At first, I made woven shoes that tore all the time, but the clients loved them even if they cost a fortune to repair; I did sandals with coral branches and horrible gold pointed-toe shoes for David Evins that had an amazing success."

The irony and self-deprecating tone belie the pleasure that Signor Valentino feels when his shoes are appreciated. After a long and anonymous association with David Evins, some twelve years ago he began producing wonderfully quirky shoes and bags under his own name. The shoes, made by an assembly line of craftsmen who know the specific tension of napa leather, are more like characters from a play than items of dress: Flash jackets, the former as casual as rush chairs, the latter precious with gold leather flashing through a soft mosaic of pink and purple suède. There is nothing ordinary here, no concession to convention. Signor Valentino is thinking of replacing some of the leather in the elaborate tapestries with silk to cut costs a little, a measure that elsewhere would hardly sound like economy. Luxury has its own rules.

A Pratesi quilt in Milan costs eight hundred dollars; I would not dare inquire how much it was in their Madison Avenue shop. Brunetto Pratesi started selling towels in the Italian beach resort of Forte dei Marmi at the turn of the century and then expanded his business for his clientele, Agnellis and such, who tended to live in Torino. His sons Giordano and Athos now run the business, and what they produce for the bed, the bathroom, and the table can only bring peace of mind to one who has never had to resort to a Chinese laundry. Originally, Pratesi sheets and towels were all hand-embroidered but now, apart from a few special orders executed by local nuns, everything is done by machine.

An image of the bed as the last refuge in a mad world makes sense of such items as satin quilts ($1500) or sheets edged to match wallpaper. A special room at the Pratesi factory is devoted only to custom work, to specially dyed sheets, specially patterned towels. Orders for private individuals can total $20,000. Cashmere

("Italian Spirit" continued on page 329)

BIRMINGHAM MICHIGAN
HATTIE

BIRMINGHAM MICHIGAN
ROZ & STERM BECKER

CHICAGO ILLINOIS
ULTIMO

CREVE COEUR MISSOURI
ROMANI

DALLAS TEXAS
CORA VELASCO

DALLAS TEXAS
NEIMAN-MARCUS

HOBBS NEW MEXICO
PAPILLON

HONOLULU HAWAII
WINDWARD INT'L

LAS VEGAS NEVADA
DEL MONACO SHOE SALON

LOS ANGELES CALIFORNIA
ERIK SHOES

MIAMI FLORIDA
BOWEN SHOE CO

MIAMI FLORIDA
MARTHA

MIAMI FLORIDA
THE TWENTY-FOUR COLLECTION

MILLBURN TWP NEW JERSEY
ELEGANZA

MILLBURN NEW JERSEY
FIRST LADY BOOTERY

MILLBURN NEW JERSEY
PANACHE

MILLBURN NEW JERSEY
SHAPIRO

NAPA CALIFORNIA
BARRA OF ITALY

NEW YORK NY
BERGDORF GOODMAN

NEW YORK NY
DELMAN

NEW YORK NY
HENRI BENDEL

NEW YORK NY
HIRSHLEIFER S

NEW YORK NY
MARTHA

NEW YORK NY
SAKS FIFTH AVENUE

NORMAN OKLAHOMA
GORDON S COED

OAK BROOK ILLINOIS
JOSEPH S

OKLAHOMA CITY OKLAHOMA
CYRK & CO

ONTARIO CANADA
CREEDS

ONTARIO CANADA
REGENCY DRESS

PALM BEACH FLORIDA
MARTHA

PARAMUS NEW JERSEY
HENNY CAROLINE

PHILADELPHIA PENNSYLVANIA
SOPHY CURSON

PITTSBURGH PENNSYLVANIA
ADDED TOUCH

QUEBEC CANADA
HOLT RENFREW

SAGINAW MICHIGAN
CHEZ-NOUS

SCOTTSDALE ARIZONA
CAPRICCIO

SAN FRANCISCO CA
I MAGNIN

SAN FRANCISCO CA
WILKES BASHFORD

SYLVANIA OHIO
MARGIE ROTH

TROY MICHIGAN
LINDA DRESNER

WASHINGTON DC
WATERGATE SALON

WILMINGTON DELAWARE
STERLING S LTD

ASPEN COLORADO
BLOOMINGBIRDS

ATLANTA GEORGIA
REGENSTEIN S

ATLANTIC CITY NEW JERSEY
FRIZONI DBA
AVANT GARDE FOOTWEAR

BEVERLY HILLS CALIFORNIA
LINA LEE

MARIO VALENTINO

5 EAST 57th STREET—NEW YORK NY—TEL (212) 486-0322—TELEX 236312 MAVA UR

SHOWROOM MARIO VALENTINO
CALIFORNIA MART 110 EAST 9th STREET
SUITE A993 LOS ANGELES CALIFORNIA 90079 TEL (213) 623-8911

ROBERTO FOGGIA C O

MARIO VALENTINO

MARIO VALENTINO

MARIO VALENTINO

©1981 Missoni Profumi S.p.A. MISSONI is a U.S. Trademark of Ottavio Missoni.

Do something colorful.

MISSONI

Parfum
Eau de Toilette

Milan
Paris
New York

PHOTO MICHEL COMTE

PURE WOOL

MISSONI

43, Rue du Bac - Paris

Praxis makes perfect

Andrea Blanch, Fashion by Missoni

Olivetti

by design

The world's first portable electronic typewriter.

Praxis 35

olivetti

ART DIRECTOR NANDO MIGLIO - PHOTOGRAPH BY BOB KRIEGER - ART WORK ALAS - ACCESSORI UGO CORREANI

jenny

PURE NEW WOOL

IRA BERG LTD.
ONTARIO

TRUSSARDI

Diffusione Internazionale
Piazza Duse 4 - 20122 Milano - tel..02/704691 - telex 340044 TRUSSA I

Boutiques Trussardi

Milano: via S. Andrea, 5 Firenze: via del Parione, 13/15 Roma: via Bocca di Leone, 27

Antwerp London Geneva Vienna New York Los Angeles San Francisco Tokyo Osaka
Hong Kong Honolulu St. Maarten-Antilles

foto Maria Vittoria Corradi - grafica Mario Craighero

AdM AdMarketing, Milano

ERMENEGILDO ZEGNA MUCH MORE THAN A SUIT.

Ermenegildo Zegna is much more than a suit. Not just the search for the best raw materials, the creation of elegant and distinguished designs and exquisite tailoring, but a complete clothing range.
Ermenegildo Zegna is also knitwear, slacks, sportswear, ties and accessories.
Ermenegildo Zegna: the life-style of the well-dressed man who knows how to work and relax.
Is it your style too?

Ermenegildo Zegna

In the best
shops in United States
and in the world.

·AMARETTO DI SARONNO·ORIGINALE·1525·

FOR FREE FOOD AND DRINK RECIPE BOOKS, WRITE BOOKLETS: P.O. BOX 5145, F.D.R. POST OFFICE, N.Y., N.Y. 10150.

("Italian Spirit" continued)
blankets and quilts are part of their standard line; so are quilted satin robes, cream silk sheets, jacquard tablecloths. The factory operates seven days a week but is never full: Signor Pratesi believes that work should be done in calm concentration and has staggered working hours into two shifts. Pratesi linens, thanks to these efforts, are rapidly becoming status symbols in the manner of Porthault.

The Bulgari family has come a long way into luxury since the days when Sotiris Boulgaris sold silver trinkets on the steps of Trinita dei Monti. The Bulgari Via Condotti shop carries jewelry in deepening layers of extravagance, from the now classic watch on a gold spring that winds around the wrist to gaudy and almost priceless necklaces that combine bright cabochon gemstones with intricate surfaces of pavé diamonds. One of their more sober necklaces, a gold chain inset with coins dating from Imperial Rome through the Dark Ages, has been for some ten years an immediately recognizable status symbol. The unmistakable glint of bronze and squared-off gold chain in the open neck of a white silk shirt signified money, security, and taste: This was a necklace for casual clothes, an essential weekend jewel. Inevitably, it was copied: In Rome, you can buy a cheap reproduction at Gabriella Filati on the Via Belsiana for some $40.

Bulgari had to do something, and the firm found two solutions. The first shown me is strings of semiprecious stones, summer jewelry of pink tourmalines, pale blue, yellow, green, and lilac stones as delectable as the sugar disks sold as candy at Giacosa in Florence. They are pretty but not quite as versatile as the gold chains. Velvet-lined boxes are set out on a table, next to a powder box of agate with three gold waves winding across it. The velvet covers are lifted, and there, lying in long compartments, are the new necklaces that will go with everything: sporty, dressy, unobtrusive but exquisite, necklaces with integrity, more than accessories and prettier than investments, good for all ages. Pearl necklaces.

IN ROOTS LIES SANITY

The talismanic word in Italy is roots, *le radici*. Connections with the land and with the past are counted as saving graces, and Italian filmmakers, the best of them dedicated to seeking out their roots and reinterpreting their pasts, present the country as a giant welcoming childhood

("Italian Spirit" continued on page 330)

On these twelve pages, key looks from the fall ready-to-wear collections...a guide to news-making designers...a unique approach to fashion. It all starts here with:

The NAMES...

GIORGIO ARMANI Milan's master tailor, Giorgio Armani, sees his style in a special way: ''A subtle and sensual modern style that makes its own rules. It steers clear of excesses.''

Armani was born in Piacenza, a small town in Northern Italy. At twenty, he went to work for La Rinascente, a large department store in Milan, worked in the display department, then became a menswear buyer. Seven years later, he joined Hitman, a large menswear manufacturer. In 1974, he started his own company with Sergio Galeotti. He's a workaholic.

BASILE The name Basile comes from Gianfranco Basile, owner of a Milan tailor shop. In 1969, Aldo Ferrante, Gianni Tositti, and Gigi (Luigi) Monti started to manufacture ready-to-wear under the Basile label. Their early signature was the Basile suit: adapted from menswear and shown in velvets, linens, and brushed cottons, it was always feminine. In 1970, Walter Albini designed Basile's collections; Muriel Grateau designed for three years. The partners split in 1979. Tositti and Monti became co-owners, with Luciano Soprani designing his first Basile collection for spring and summer 1980. He says the Basile look is ''completely tailored. It's for a woman who's modern but classic.''

LAURA BIAGIOTTI ''Comfort must come first,'' believes Laura Biagiotti, who is known for her cozy cashmere jumpsuits, ponchos, coats, and dresses. Laura first became interested in fashion when her mother opened a tailoring shop; Laura worked for her. In 1966, she did the first ready-to-wear collection for Schuberth. Then, she worked for Heinz Riva, Tita Rossi, Barocco, and Capucci. In 1972 came her own line.

JEAN-BAPTISTE CAUMONT ''My look is a suit,'' says Jean-Baptiste Caumont, ''sporty ones or dinner suits, clean-cut and in quality fabrics.''

("The Names" continued on page 330)

("Italian Spirit" continued)
home. Fellini's film *Amarcord* gave us Romagna; Bertolucci endlessly returns to his native Emilia. Neapolitan Francesco Rosi sets all his films in Southern Italy: the pictures he gave us of small arid towns in *Christ Stopped at Eboli* and *Tre Fratelli* are accurate descriptions of the areas destroyed by last year's earthquake.

Lina Wertmüller, who has spent the past year making a documentary film about the South, out of a need to save what she could from the earthquake and subsequent bulldozers, is eloquent about the need for connection: "If you have no past, you are condemned to superficiality. You must know your roots: the deeper they are, the less fragile you are. The culture of the small towns in Irpinia, Campania, Basilicata, and Puglia reside in a mixture of tastes and odors, moments and air temperatures; the same, but different for everyone. All things are really the people who made them."

Rosi expands this point: "When I write a script, I choose the places and go to see the faces of people, their houses, their furniture, the walls, so as to see what the physical forms will be, to shape and structure my chimeras. You have to use the truth of life to give flesh to your ideas."

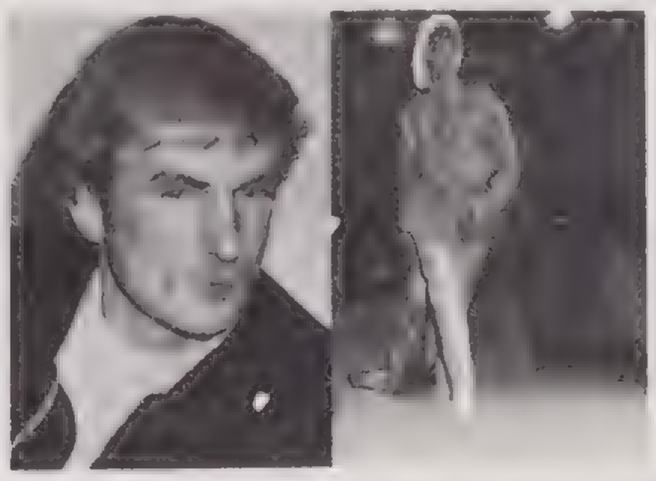
In all of Rosi's films, the details—a man making coffee in a little espresso pot in *Illustrious Corpses,* the father in *Tre Fratelli* specifying to a post-office employee that the son he is cabling is a judge—combine to give a sharper taste to the screen life of the characters than the spectator may know in his. It is the physicality of Italy visitors so often recall with longing, the harmonious equations of sun and shadow, of tomatoes and mozzarella, of the touch of the cool stones and cold water of a shadowed fountain on a hot day. It's easy to imagine that these infinitesimal differences combine to inform the senses and to strengthen the physical relationship Italians have with their country, to develop man's natural intelligence and to invest the somewhat static term "tradition" with centuries of meaning.

In the Palazzo Antinori in Florence is a painting of a family tree; it represents the Antinori family but stops several centuries short of our own. The Antinoris have been making wine since 1386, but only in the last four generations has this been a business. Over Marchese Niccolò's desk is an immense Tintoretto painting of the Pellegrini family in Venice. "We don't really have much art," says the Marchese's youngest son, Ludovico, "because we

("Italian Spirit" continued on page 332)

("The Names" continued) Born in France, Caumont started his career in Paris as a free-lance designer. He came to Italy in the early 1960s and continued free-lance work. Six years later, he started his own firm.

COMPLICE "Complice is designed for a young woman with courage and a desire for fashion," says owner Donatella Girombelli. To prove her point, she asked Paris designer Claude Montana to do his first

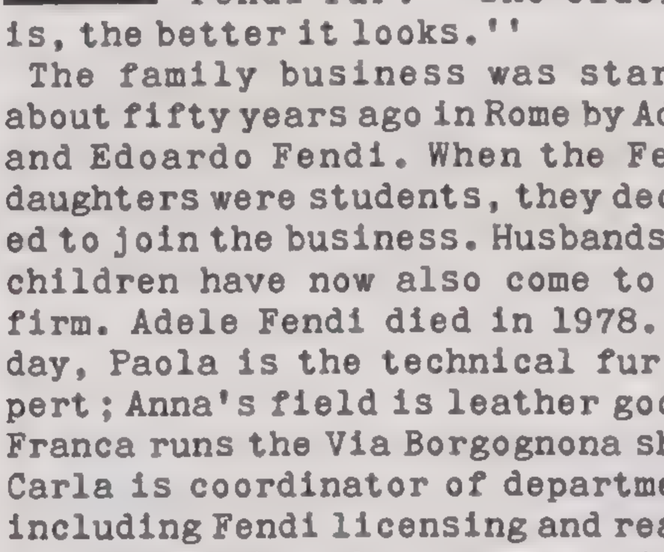


Complice collection for fall 1981.

Mrs. Girombelli assumed Complice leadership when her husband, Arnaldo Girombelli, died in the late '70s. He had founded the company in 1973 with Gianni Versace as designer. Versace did twelve collections for Complice before starting his own business.

FENDI There's a saying about a Fendi fur: "The older it is, the better it looks."

The family business was started about fifty years ago in Rome by Adele and Edoardo Fendi. When the Fendi daughters were students, they decided to join the business. Husbands and children have now also come to the firm. Adele Fendi died in 1978. Today, Paola is the technical fur expert; Anna's field is leather goods; Franca runs the Via Borgognona shop; Carla is coordinator of departments including Fendi licensing and ready-to-wear; Alda, the youngest, is in charge of sales at the Via Borgognona boutique and runs the atelier. Since 1965, the Fendis have worked with Karl Lagerfeld as their designer.



ALDO FERRANTE Aldo Ferrante began his business career as a salesman of lingerie, of Krizia, of Missoni. In the early '70s, Ferrante, with two associates, Luigi Monti and Gianni Tositti, bought and reorganized Basile. At the same time, Ferrante helped develop Callaghan. Just this year, he decided to open his own company with his wife, Vanna.

The way Aldo Ferrante sees his new firm's style: "It's not folkloric, not Chinese. It starts with the fabric and the silhouette. For this season, the basic thing is the jacket."

GIANFRANCO FERRÈ Sportive tailoring is Gianfranco Ferrè's specialty. "Purity and clean lines on one side, sophistication on the other."

Ferrè studied architecture at the University of Milan; his first job was in the design studio of a furniture company; then he started designing accessories. Three years ago, he began his women's ready-to-wear.

GENNY In 1967, Genny was founded by Arnaldo Girombelli with Gianni Versace as designer. The first collection was mainly skirts, then shirts and dresses. As a fashion house, the real beginning was in 1972, when Genny's first complete collection was shown in Florence. When Girombelli died in the late '70s, his wife, Donatella, took over. As she sees Genny, it is "a look for a young woman executive: practical, easy, chic clothes--with a feminine touch."

KRIZIA The name "Krizia" is taken from a character in Plato's dialogue on women's vanity. Krizia's designer is Mariuccia Mandelli.

Mariuccia started out as an elementary *("The Names" continued on page 333)*

Penn

The look of a sweater this season: different, unexpected. Some of the best from Mariuccia Mandelli for Krizia—always an amusing way with knits. This year: lions, *above,* on a sweater of wool/acrylic (about $815), wool pants, striped and shot with gold (about $355), and a "fur" boa. Bergdorf Goodman; Hattie; Neiman-Marcus (sweater only); Krizia at Lina Lee, Beverly Hills Hotel; Creeds, Canada. Hair, Harry King; makeup George Newell. Details, last pages.

("Italian Spirit" continued)
never had any Popes in the family. There's nothing like a Pope in the family for building up a collection."

The story of the Antinoris is tied to the story of their land. During Tuscany's period of proud autonomy they were rich and active; when things were bad, they retired to the country, lived with the tenant farmers and improved their land. Today, they export seventy thousand cases of wine to America each year, but they do not rely only on tradition to see them through. While Marchese Niccolò spends his time researching the past and writing monographs about branches of the family, his son Piero runs the company. In collaboration with three other wine families—Ricasoli, Ruffino, and Frescobaldi—they have made a new wine called Galestro; they brought an oenologist from France to help improve on their Chianti, and have since made it mellower.

Ludovico Antinori spent his twenties and most of his thirties rejecting his background, traveling as a journalist. "Now, I want to be near my family. I feel roots are important." As he guides me through the palazzo, he is impatient to show me Bolgheri, the Antinori land by the sea in the area called "La Maremma." He retrieves his car—a Saab turbo—from a garage that is grey and white, vaulted like the Loggetta of Sansovino, and we set off past the nursery gardens of Pistoia. Bolgheri turns out to be a marsh protected by the World Wildlife Fund run by his uncle, Marchese Mario Incisa della Rocchetta, who also owns the land; herons and other wild birds come back to nest here at nightfall. I expect a castle, a fortress, but the house was built in 1948.

At dinner, Ludovico opens a bottle of Sassicaia, Mario Incisa's dark-red wine, which is something like an ancient Bordeaux but local and only three years old. This is the kind of wine Ludovico wants to make.

There are certain places where the aura of the land is so potent that a few hours there are sufficient to convince one of belonging. Parma has that: From the sight of goats grazing on the banks of the river, to the sound of Bach's "Wachet Auf" being played on the organ in the Romanesque Duomo, to the pink stones and primitive bas reliefs of the eight-sided baptistery, everything there resonates in a personal way. Parma is under attack these days for the multitude of cars parked in its main square, the bad state of its public buildings, but what has not been

("Italian Spirit" continued on page 340)

The look . . . two striking examples of leather and suède from the designer noted for both—Mario Valentino. *Right:* his red suède wrap jacket with black suede inserts (about $1165); wide suède-and-leather sash (about $155); black leather pleated pants (about $675). Bergdorf Goodman; Added Touch, Pittsburgh; Linda Dresner, Troy MI; Neiman-Marcus; Lina Lee, Beverly Hills; I. Magnin (Jacket to order). Hair, Harry King; makeup, Ariella. Details, last pages.

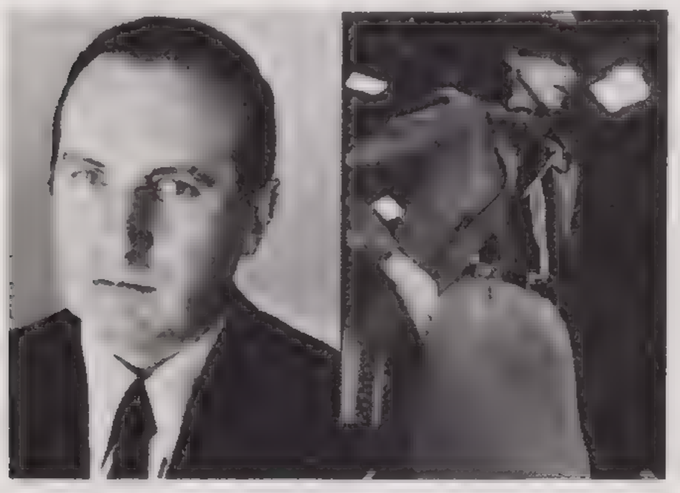
Penn

("The Names" continued) school teacher. In 1954, ''Krizia'' was launched, with skirts and dresses. In 1967, Mariuccia added ''Kriziamaglia'' based on her love of sweaters. She introduced ''Kriziababy,'' in 1969, because she was tired of seeing children dressed like their mothers. During this period, Mariuccia met and married Aldo Pinto, who is now her business partner.

Although knits, especially animal sweaters, capture Mariuccia's sense of fun and spirit, Aldo firmly believes that ''the Krizia style can be worn by women from twenty to seventy. It's very commercial. Mariuccia has a very good understanding of women.''

ANDRÉ LAUG Born in Dunkerque, France, André Laug has been called ''Today's Mainbocher: his clothes are simple but have class.''

At the age of twenty-eight, André started at Raphael couture, a Paris house known for suits. He stayed there three years as a designer, then moved to Nina Ricci for one season.



Later, he designed for Courrêges on a free-lance basis. In 1973, Laug went to Italy as the designer for Antonelli couture and ready-to-wear. He opened his own couture business and designed his first ready-to-wear line in 1968. In both areas, he has made his signature beautiful tailored suits with handsome blouses.

OTTAVIO AND ROSITA MISSONI

Ask the Missonis to describe their style, and Rosita replies, ''It's a life style, more than a fashion.''

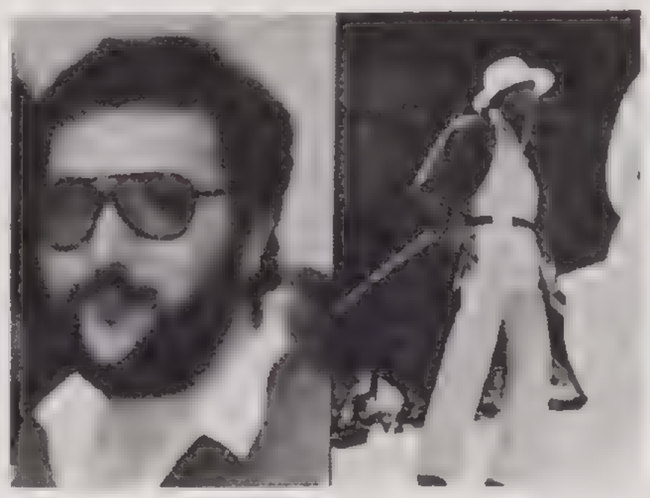
A Missoni knit is recognized around the world for its unique patterns of color and status appeal. Rosita is the spirited guiding force who made the Missoni name international; Tai has the creative eye for color. Together, they edit the line, decide on new shapes for each season. Their children are active in the firm.

The success of this unique business started years ago when Tai, an Olympic runner, met Rosita. They married and, with four workers, opened their first factory to make active sportswear in 1953. The big change came in the mid-'sixties when the Missonis started making their own fabrics and began specializing in knit sweaters. Today, they live and work in Sumirago, an hour from Milan.

MILA SCHÖN Mila Schön was born Maria Nutrizio in Trau in the Dalmatian Alps. Her family moved to Trieste and, in 1943, to Milan, where Mila met and married an Italian of Viennese origin.

Mila Schön had always been a client of the French couture; when she divorced, in 1958, she opened a small atelier with made-to-order clothes for a few wealthy Milanese women. Over the years, she became known for a pared-down style, clean-cut and feminine. Today, her collections include ready-to-wear and accessories.

LUCIANO SOPRANI One of Milan's newest stars is thirty-five-year-old Luciano Soprani. His father was a farmer; Soprani received his degree from an agricultural school and farmed for a year and a half. In 1967, he started in the button department of Max Mara, one of Italy's leading manufacturers. He stayed there eight years, learning the technical side of



design. Around 1976, he started free-lance designing for Helyett and Pims; he did Basile's spring collection in 1980. Soprani's business opened in March 1981, specializing in comfortable casual clothes. As he says, ''Clothes to live in. Even my evening clothes are day looks translated into evening fabrics.''

VALENTINO While Valentino's is a magic name in the Italian world of fashion, he has also built his style into an international empire. His success is due not only to his creative talent; much credit must

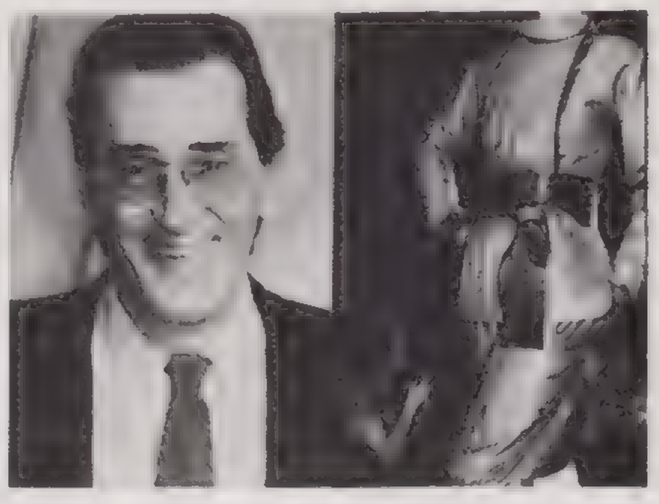
go to his partner and long-time friend Giancarlo Giammetti.

Valentino Garavani was born in Voghera, Italy. He studied sewing and cutting at the Chambre Syndicale school in Paris. His first design job was at Jean Dessés, then Guy Laroche.

By 1959, Valentino returned to Italy and opened a small atelier on Rome's Via Condotti. Later, he moved his headquarters to the Via Gregoriana. After a great success in couture, he began a ready-to-wear line in the late 'sixties. In 1973, he added ''Valentino più'' (più means ''more'' in Italian), a business for home and interior design.

MARIO VALENTINO Mario Valentino treats leather in a sophisticated way. ''My leathers are loomed like fabrics.''

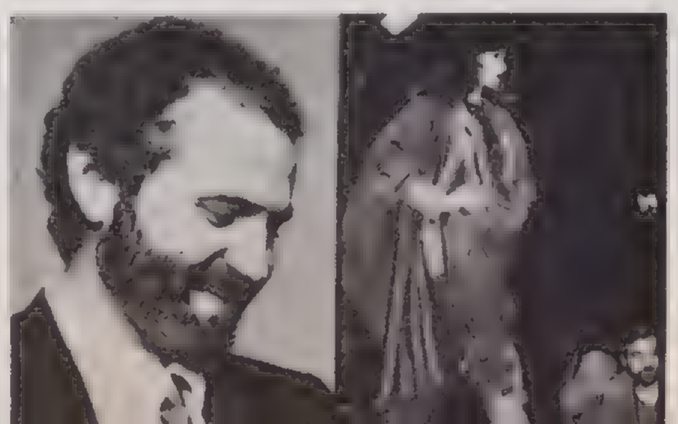
His family has long worked with leather. In 1908, his father owned a shoe business in Naples and was known to make the most expensive women's shoes in the world. Mario started his own shoe business in 1952; in 1971, his line of leather ready-to-wear.



GIANNI VERSACE ''You can play around with my leather pants or skirts for day, add a sweater and jacket for a costume look or a beautiful blouse for night. That's my signature: to be able to mix my look with the clothes you own.''

Well-known for his leathers, blouses, and sweaters, Versace always softens with some feminine detail. He credits his mother, who was a dressmaker, as being the biggest influence on his career. He started working in his mother's atelier in Reggio Calabria at eighteen; soon he was traveling and buying for their boutique. In 1973, he became the designer for Callaghan; he added design duties at Genny in 1975 and became Complice's designer in 1976. In 1978, Versace started his own company.

--JUNE WEIR



str

Terrific coats! They move, work, pull a look together—fast. What does it—more flexible lengths, cleaner lines, a certain added dash. Gianfranco Ferrè's coat, *above*—a key 7/8 length; an almost architectural look; cobalt edging inside. Here, with the look you see on the first page of this section. The sweater (about $350); suède knickers (about $890). Coat about $940. Coat, knickers at Bergdorf Goodman. Knickers, sweater at Lina Lee, Beverly Hills. Hair, Harry King; makeup, Sophie Levy of the Pipino-Buccheri Salon. . . . Valentino, who has a way with leather, outdoes himself. *Right:* His 7/8 coat, with an embossed-sunburst back, lined edge-to-edge in patterned squirrel (about $5200). Worn with a patterned knitted sweater (about $360), socks (about $40) and scarf (about $90); a double flannel skirt (about $420). Turnout at Valentino Boutique, NYC. Scarf, sweater, skirt at Valentino Boutique, Washington, DC; Hattie. Sweater, skirt, and stockings at Montaldo's. Sweater and skirt at Martha, Palm Beach and Bal Harbour. Hair, Garren at The Plaza; makeup, George Newell. Details, last pages.

Penn

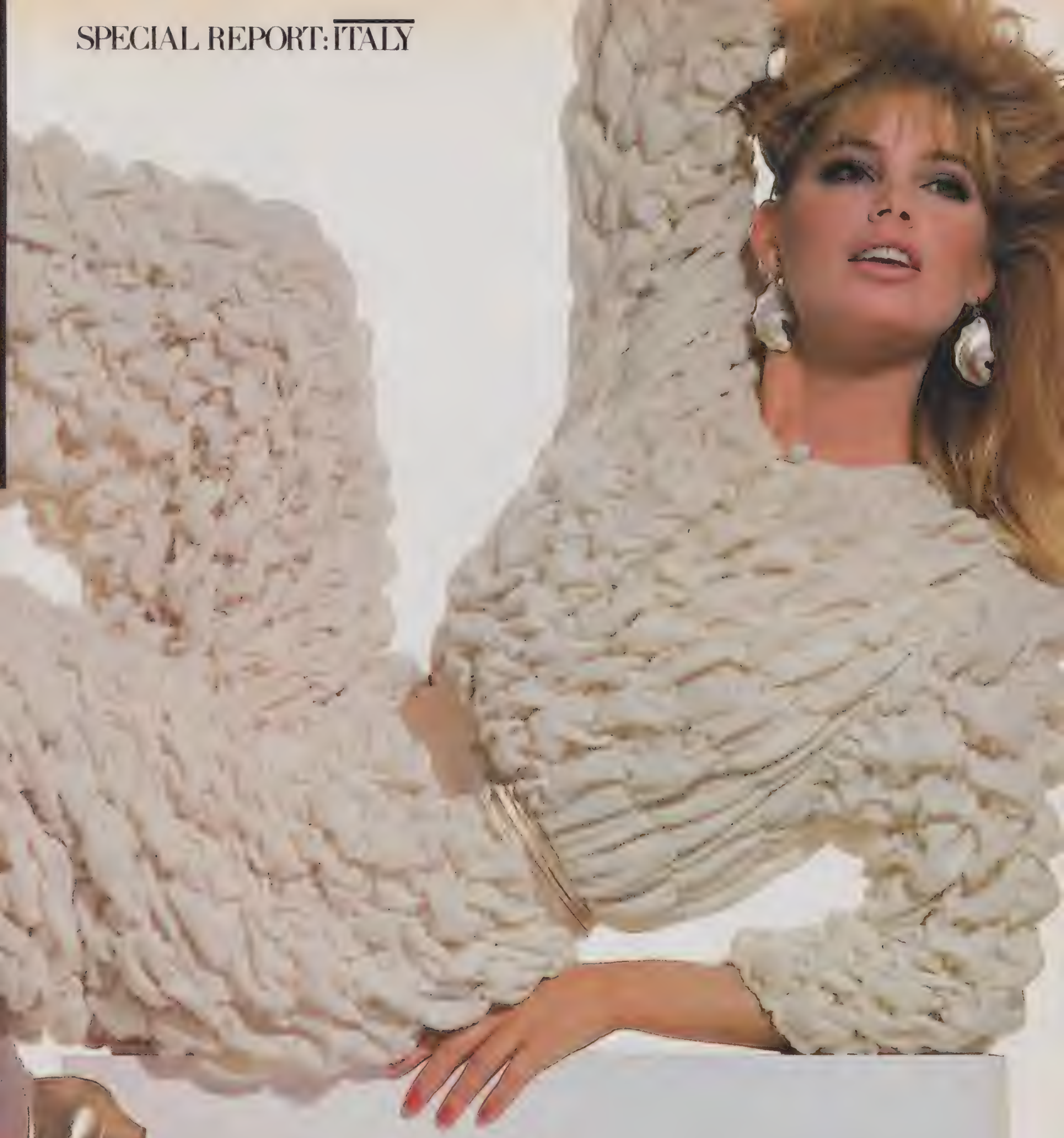
the looks... ong

ON THESE PAGES,
THE MOST EXCITING VERSIONS
OF THE NEWS—
ALWAYS BOLD,
ALWAYS INNOVATIVE,
USUALLY WHITE OR BLACK
OR BOTH

Now: cashmere, fur, sweater-dressing, luxury . . . handled in ways you've never seen before. *Opposite:* one of the delights of the season, Laura Biagiotti's wool-cashmere jumpsuit, "crinkled" with gold thread. As soft, as puffy as curly white lamb. About $1100. Added Touch, Pittsburgh; Martha, Palm Beach and Bal Harbour; Ann Lavigne European Fashion, St. Louis MO; Lina Lee, Beverly Hills; Chez Catherine, Canada. . . . *Left:* Count on Krizia for knitting with wit, charm, the most inventive style. Extravagant strings of faux pearls (a signature), swinging on a sweater-simple chemise. In angora/nylon/wool, about $695. Bergdorf Goodman; Hattie; Krizia at Lina Lee, Beverly Hills Hotel; Creeds, Canada. . . . *Above:* Fur handled like fabric, the thinnest, least complicated way—Carla Tivioli's Russian ermine jacket—just wrapped and tied with its own belt. Here over gold lamé pants. Jacket at Martha. These two pages: hair, Sean Hoskins for Garren at The Plaza; makeup, Vincent Nasso. Details, see next to last pages.

Penn

SPECIAL REPORT: ITALY

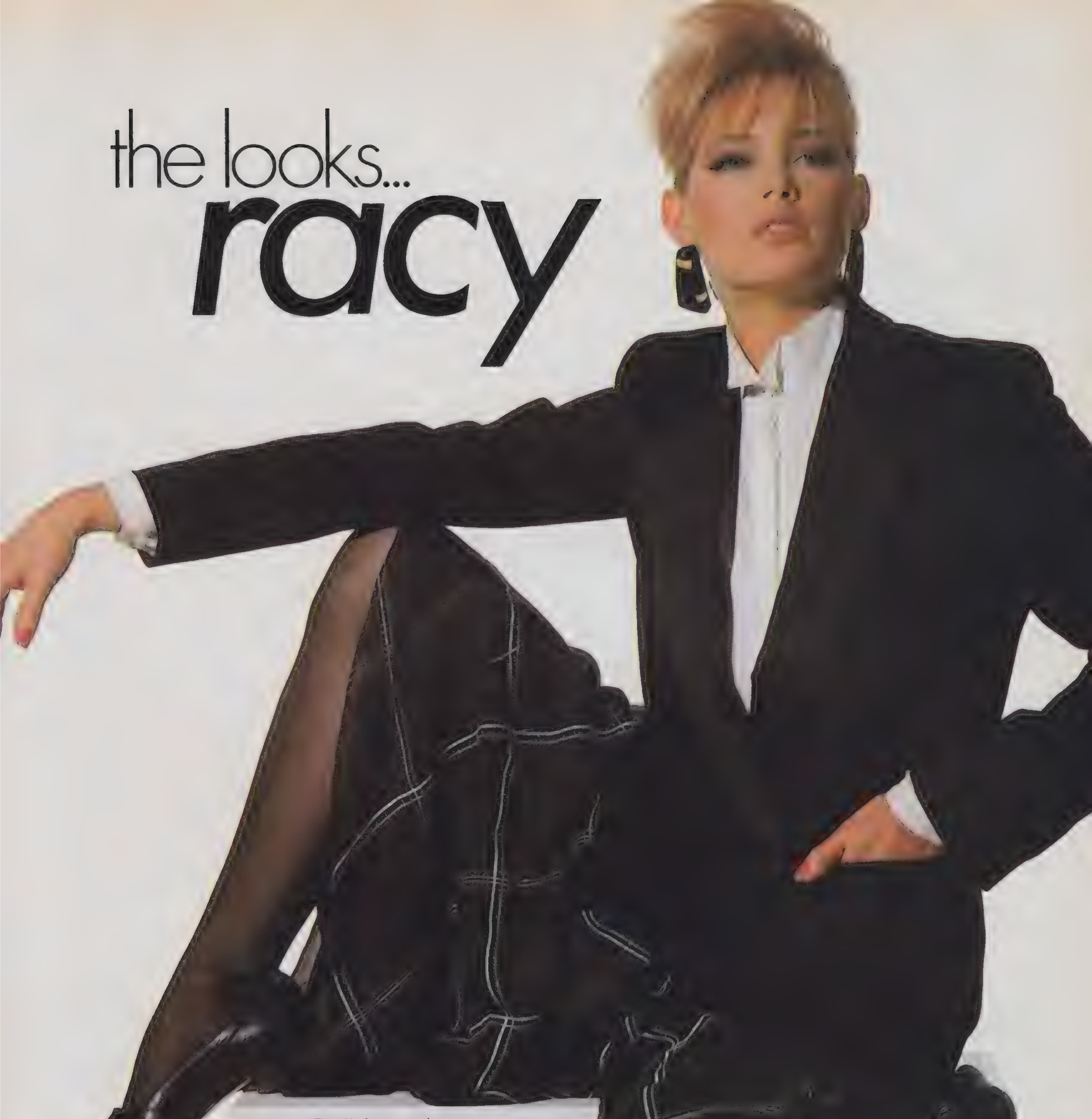


the looks... upbeat

The most attractive dinner dressing is based on a man's "black tie." Here, four takes, each with a variation of the news in pants. . . . *Left*: Gianni Versace's way—a soft cashmere "smoking" with grosgrain lapels, a jewel-neck blouse, cashmere jodphur pants. Jacket, about $1350; blouse (silk by Bini), about $450; pants, about $640. Cashmere by Fila. Maxfield, Los Angeles. . . .*Top:* Luciano Soprani's swashbuckling cape, black taffeta blouse with white bib and cuffs, tuxedo-striped trousers. Cape (wool/cashmere by Bocchese), about $800; blouse (silk by Braghenti), about $445; pants, about $375. Claire Pearone; Lina Lee, Beverly Hills. Cape at Bloomingdale's. . . .*Below:* Closer to classic, Helyett's wool jacket (about $645). Unexpected: lace inserts on the silk blouse (about $420); short pants in herringbone wool (about $308). Suzy, Great Neck NY; Added Touch, Pittsburgh; Swanson's on the Plaza (jacket and blouse only); Lina Lee, Beverly Hills; I. Magnin; Pino's, Seattle. . . .

Penn

the looks... racy



Above: Basile's cashmere "smoking" is a bit more tailored; the blouse—bugle-beaded silk chiffon with the wing collar that was everywhere; ankle-length pants of silk chiffon. Jacket (cashmere by Piacenza) about $663; blouse (silk by Braghenti), about $453; pants (silk by Menta), about $1383. Barney's NYC; Suzy, Great Neck NY; Hattie, Birmingham MI; Marshall Field's; Charles Gallay; Chez Catherine, Palm Beach, Canada. Hair, Sean Hoskins for Garren at The Plaza; makeup, Vincent Nasso. Details, last pages.

("Italian Spirit" continued)
ruined still holds on to the delicate elegance of the court of Marie Louise, wife of Napoleon, mother of "l'Aiglon," and Duchess of Parma. The Teatro Reggio has kept her box intact, with its gold fringe and stiff directoire chairs; in the museum are her dresses and diaries, with notations such as "Parma November 4. Picked violets. Rain." Marie Louise was not as doomed or moody a person as this suggests. After the Emperor's defeat, she entered a morganatic marriage with one Neipperg; and when he died, she took a third husband.

Parma is the home of Bodoni, who gave the world typefaces, and not far away is the birthplace of Verdi, Roncole. In Parma is a theater built entirely of wood, now unusable but exquisite; workmen whistle arias in the street; the main industries, as any alert shopper would guess, are ham and cheese.

Out on the flat plain towards the Po is the little town of Zibello. A little farther is a restaurant named La Zaira, where the best culatello ham in Italy can be eaten. Not in the world, for culatello is not exported beyond the confines of Italy. It can be found in the top Milanese food shops, Il Salumaio and Peck, and in one or two places in Rome. Elena Bonafè, who owns the La Zaira restaurant and is the daughter of "La Zaira" herself, serves the precious slices of ham, pale pink, dry, melting. They taste slightly of rain; the culatelli mature in damp cellars, losing their weight in water; the fat surrounding them turns moldy and rancid and is cut off only when they are eaten, after having lain in a bath of white wine for a week. Culatelli are made with the best part of the pig's thigh, actually the ass, and hung in a pig's bladder. A six-pound culatello costs over $100; it is the sturgeon of hams.

"They tried to make culatello on the

("Italian Spirit" continued on page 361)

◀ The look: a strong evening statement, part of the season's news. Here, Giorgio Armani's unorthodox concept of a "pyjama"—Japanese-inspired—a ribbed, black velvet body-close top with cinnamon satin epaulets and sash, over silk satin-and-velvet pants. A look that stands up to a gutsy copper-and-rhinestone necklace . . . to a room full of taffeta and lace dresses. Turnout, about $1825. Bergdorf Goodman; Neiman-Marcus; Charles Gallay, Beverly Hills. Hair, Harry King; makeup, George Newell. Details, last pages.

Penn

GUCCI

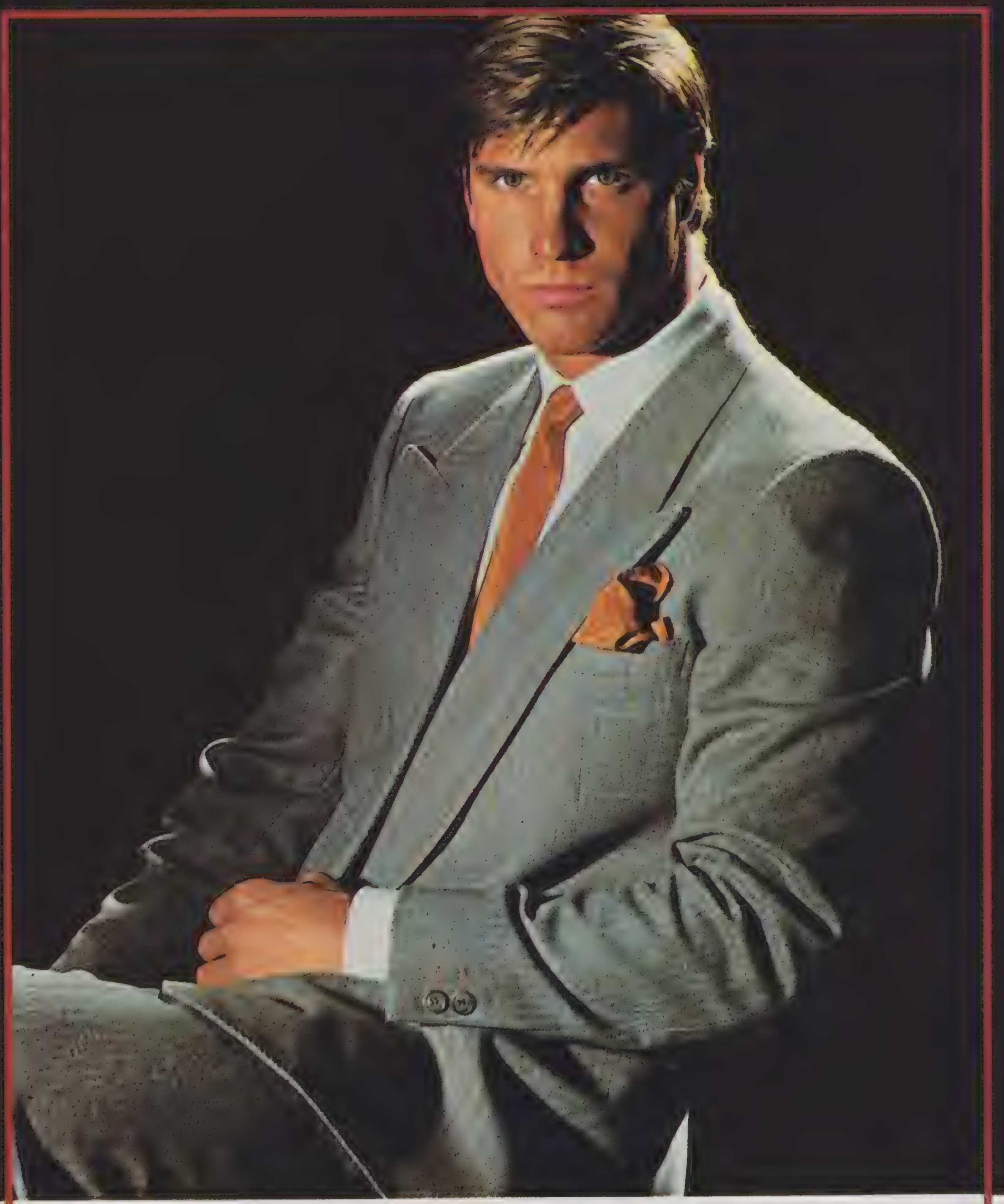
NEW YORK • BEVERLY HILLS • MIAMI • PALM BEACH • LAS VEGAS • ATLANTA • DALLAS • HOUSTON • FORT WORTH • FLORENCE • MILAN • VENICE • LONDON • PARIS • CANNES • HONG KONG

COMPLICE

EATON'S

BRITISH COLUMBIA & QUEBEC

ART DIRECTOR NANDO MIGLIO - MAKEUP VINCENT NASSO - HAIR STYLE JOHN SAHAG - ARTWORK ALAS



U.S.A. Agent:
De Carlo Imports Inc. (A. Caronna)
Rockefeller Center,
1290 Avenue of Americas – Suite 1432
New York, N.Y. 10104 Tel. (212) 541.8855,
TLX N. 423380 DCARLO

Marzotto
uomo

CANADA: KBS IMPORTS
284 Richmond Street East
Toronto (Ontario) M5A 1P4
Tel. (416) 364-8308-9,
TLX N.65-24339 KBS IMPORT TOR

all furs labeled country of origin

Tivioli

Martha

Palm Beach New York Bal Harbour

GIORGIO ARMANI

NEW YORK - 701 MADISON AVENUE • MILAN - VIA S. ANDREA 10 • ROME - VIA DEL BABUINO 102 • FLORENCE - VIA TORNABUONI 35/R
PARIS - 31 RUE DU FOUR • LONDON - 27/29 SOUTH MOLTON STREET • ZURICH - ZINNENGASSE 4

GIORGIO ARMANI

NEW YORK - 701 MADISON AVENUE • MILAN - VIA S. ANDREA 10 • ROME - VIA DEL BABUINO 102 • FLORENCE - VIA TORNABUONI 35/R
PARIS - 31 RUE DU FOUR • LONDON - 27/29 SOUTH MOLTON STREET • ZURICH - ZINNENGASSE 4

Leather Goods

Leathers to Love

From the finest, most supple skins, skilled craftsmen and designers create the most beautiful, finely crafted leather accessories in the world. Discriminating people who value the very best will insist on leather goods from Italy.

For a free guide to stores throughout the United States featuring fine Italian leather goods, please complete and return this coupon to the Italian Trade Commission, 499 Park Avenue, New York, New York 10022.

Name _____

Street _____

City _____ State _____ Zip _____

from Italy

modit

International presentation of women's collections

Milan trade fair - Hall 14 - 3 rd/6th october 1981

for informations: **PROMOZIONEMODAITALIANA** s r.l. foro Buonaparte, 70 - 20121 Milano - tel: (02) 875087/809016 - telex 333594 indabb I

A DELECTABLE COOKBOOK FOR ALL LOVERS OF EXCITING FOOD

FOOD IN VOGUE BY MAXIME DE LA FALAISE

This beguiling collection from the pages of VOGUE emphasizes dishes that reflect the individuality of cooks—both amateur and professional—who have adapted and improvised on classic European techniques, and have created their own eye-catching and palate-pleasing cuisine. Spiced with entrées from the tables of celebrities, FOOD IN VOGUE includes a section of sensational ideas for planning menus—brunch to supper.

A sampling of the book's contents:

Marie-Pierre di Cicco's *Caviar Pie*

Denise Bouché's *Clear Tomato Soup*

Nancy Kissinger's *Basque Omelette*

Brooke Astor's *Chicken Suzanne*

Joan Fontaine's *Curried Tomatoes*

Peggy d'Uzès's *Soufflé de Pamplemousses*

Geoffrey Beene's *Creole Gumbo*

Mica Ertegun's *Imam Bayildi*

Cristina Ford's *Spaghetti alla Carbonara*

Nan Kempner's *Cold Lemon Soufflé*

Pat Buckley's *Mussel Soup*

Kenneth J. Lane's *Nova Scotia Crêpes*

Francesco Scavullo's *Fillets of Haddock*

Amanda Burden's *Barbecued Squab*

Clare Boothe Luce's *Consommé à la Duchesse*

Jacqueline Onassis's *Gratinéed Spinach*

Happy Rockefeller's *New York State Flat Apple Pie*

Betsy Bloomingdale's *Fresh Coconut Pudding*

Virgil Thomson's *Raw Spinach Soup*

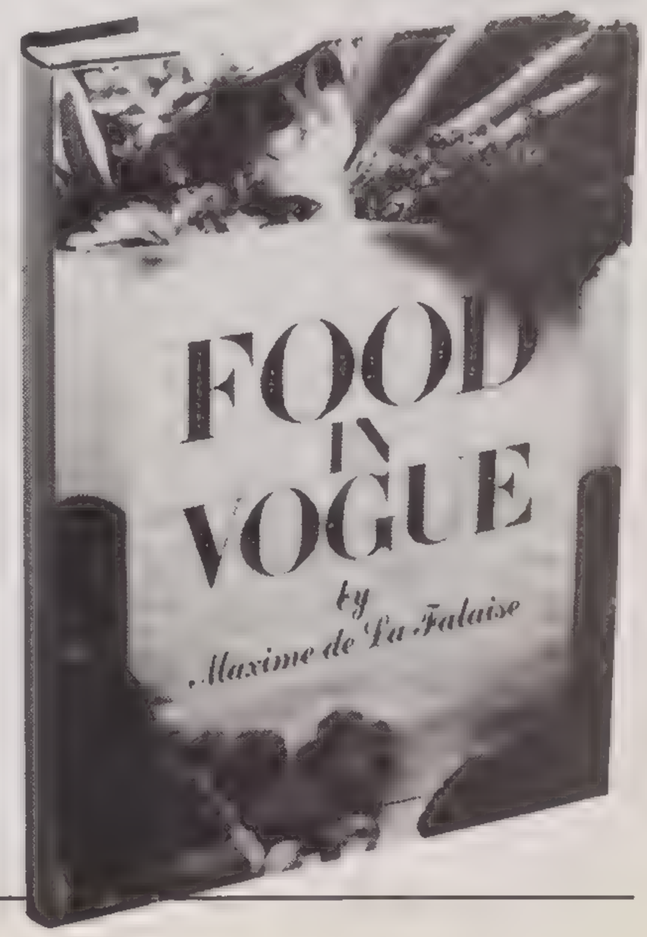
Agnes Moorehead's *Sliced Beef Tenderloin on Toast*

Order your copy today. Ideal as a present for a friend, for a relative, for yourself. Only $15.95 per copy, plus $1.50 per copy for postage and handling.

Order your copy(ies) of **FOOD IN VOGUE** today and if you are not delighted, you may return the book(s) within 10 days for a complete refund.

Send your check or money order (U.S. currency only) for $15.95 (plus $1.50 for postage and handling), total: $17.45 per copy.

Mail to: CONDE NAST BOOKS,
P.O. Box 431
Bloomfield, NJ 07003



USEFUL EGG TIPS:

Boiled eggs taste better when water is salted. . . the taste goes through the shell.
Furious boiling toughens the whites of boiled eggs—simmer instead.
Egg whites beat faster and stiffer if done one at a time in a vessel barely wider than the beater.
A raw egg that floats in water is not fresh.
Moonshine eggs were so called because the moon is said to be made of cheese—they are lightly baked, with grated cheese above and below.

CENTRO DI FIRENZE PER LA MODA ITALIANA

PITTI DONNA
PITTI ACCESSORIO

FIRENZE
9/12 OTTOBRE 1981

PALAZZO PITTI
PALAZZO DEI CONGRESSI
PALAZZO DEGLI AFFARI
FORTEZZA DA BASSO

COLLEZIONI UFFICIALI DI
MODA-CREAZIONE FEMMINILE
PRIMAVERA/ESTATE 1982

CENTRO DI FIRENZE
PER LA MODA ITALIANA
VIA FAENZA, 109/111 - 50123 FIRENZE
TEL. (055) 219331/2/3 - TELEX 572153 FIRMOD I

TANINO CRISCI: WORK AS ART

In the hands of a craftsman, work becomes a creative art. It transcends the skills of a single individual and draws on the culture of an entire region. This is a tradition that began in the schools of the italian renaissance, and has been handed down through generations. And nowhere is the tradition better served than in the offices and factories of Tanino Crisci.

Artisans work with the finest materials, producing quality footwear, and the high level of workmanship is a matter of personal pride. Choose Tanino Crisci and you make an investment that will not diminish with time or change with fashion. Tanino Crisci footwear: works of art.

Show Room
300 East 56 street.
New York
PH - 4861650
N.Y. 10022

TANINO CRISCI

Tanino Crisci: works of art.

M&AD

Distributori
READY TO WEAR–Mila Schön due srl–Via Cosimo del Fante, 12 MILANO
TIES–Schontess srl–Via Varesina, 120 COMO
LEATHER GOODS–Copel srl–Viale Toscana, 13 MILANO
FRAGRANCE –Morris spa–Via Maretto RONCOPASCOLO (PARMA)

mila schön

Via Montenapoleone, 2
Milano

Laura Biagiotti Boutique

at LINA LEE— Beverly Hills

Laura Biagiotti sunglasses by Oxsol

Distributors in U.S.A. & Canada:
Private Eyes Sunglasses Corp.
385 Fifth Avenue, Suite 902, New York, NY 10016

Veneziano

819 Madison Avenue New York (212) 988-0211/(012) 988-0450

Les Copains®

B.V.M. - 11, Via Vermiglia, Bologna, Italy, tel. 309984, telex 511117

FASHION SIMPSONS

Swirling silk chiffon pleated in softened shades of coral. Created by 'La Mendola' of Rome and captured in all its glory at the Hotel Hassler, Rome.

Exclusive to 'The Room', Simpsons, Canada.

The Room

LA MENDOLA

HOTEL HASSLER
VILLA MEDICI

Photo: Cristina Ghergo Hair: Loreno of Sergio e Marcello
Makeup: Carlo Alberto for Alba

Simpsons

Established in 1872, Pirelli is a 108-year-young company. Throughout its history it has contributed fully to the quality of life and economic needs of the day.

To-day, Pirelli's 77.000 employees and 109 factories in Italy and abroad are making a substantial contribution to progress and the economy of the countries in which they operate. And in the fields of cables for telecommunications and energy transmission, tires, leisure goods and rubber components for major industrial and ecological projects, Pirelli continues to innovate.

With its advanced technology Pirelli makes a realistic contribution to the worldwide success of Italian industry whilst continuously improving the international competitiveness of its products. Such is Pirelli's response to the Eighties.

Ever sensitive to change and the need to move ahead, it is in this way that Pirelli, a 108-year-old company, remains young.

Pirelli è giovane.

centro

FOOTWEAR... WITH THE ROYAL TOUCH

by John Rome

What defines a modern-day royal "footman"? For Alexander Gabbay, designer of the **CLAUDIO ROCCO** line, the definition would include designing Lady Diana's pre-wedding ball slippers, creating the fairy-tale footwear of her bridesmaids and shodding the feet of the royal family's most fashionable members.

When asked what difference he sees in designing for his royal clientele (most notably the new Princess of Wales) Gabbay expresses a delightfully democratic outlook, "There is absolutely no difference. For me, all my customers are royalty. My aim is to create a line for the sophisticated, fashion-conscious woman—adding a special touch of elegance to her natural sense of style."

Since the opening of his first collection in 1977 this approach has won Alexander Gabbay a strong following throughout Europe and the United States. And nowhere has the enthusiasm been greater than in America, where the **CLAUDIO ROCCO** label made its successful debut four years ago. "I am fascinated by the way American women carry off a look," says Gabbay, "They are incredibly sensitive and receptive to fashion developments, and have the courage of their convictions. That is very important to me as a designer."

Alexander Gabbay's future plans? To take **CLAUDIO ROCCO**'s royal touch even further in major American stores from coast to coast—with shoes designed to make every woman feel like a queen.

Available in fine stores everywhere.

U.S. Representative: Vivian Warren
160 West 73rd Street
New York, N.Y. 10023

Advertisement

("Italian Spirit" continued)
other bank of the Po," exults Signora Bonafè, "but it wasn't foggy enough there, there wasn't enough mist, and they cracked all over." The fog around Parma is legendary: in autumn, it engulfs everything in cold white down; even in the spring, it still lingers close to the ground.

Slightly better known than Zaira, in that it has two stars in the *Guide Michelin* and has been frequented by every one of Bertolucci's actors as well as Fellini, is Cantarelli, at Busseto. The restaurant is tucked behind a general store, slyly modest. Signor Cantarelli uncorks the fizzing red Lambrusco wine and decides what you will eat; in all seasons, a puff pastry filled with rice, mushrooms, tongue, Parmesan cheese, and peas arrives to begin the meal. In winter, it is followed by white truffles atop more rice; there is always prosciutto, often culatello, inevitably tortelloni and more Parmesan. The food is earthy without being too basic; the atmosphere is deliberately rustic and low-key.

Bocaccio talked of mountains of grated Parmesan cheese in the fictional town of Bengodi; the Chamber of Commerce of Parma talks of mountains of cheese, period. Parmesan is made every day at dawn, as it has been for a thousand years. In the immaculate dairy of a kindly Signor Avanzini, I stand on tiptoe in my new mauve shoes ($20 in Milan and already showing it), because the heady smell of cow clings to the spotless floor. Seven copper vats reaching deep into holes below the floor are filled with a mixture of the previous night's and this dawn's milk. Signora Avanzini is making butter with a centrifuge; it tastes of meadows and grass. The milk is heated, stirred with sticks, pepped up with rennet; its temperature is checked by floating thermometers. As the warm milk starts to curdle, Signor Avanzini pushes in a bare arm and rubs his fingers through the curds to test their impasto. The two men working with him stir the mixture with giant whisks six feet long.

In the dairy, the process takes on solemnity: Signor Avanzini runs a length of linen, slung between two sticks, along the bottom of the vat; his assistant takes one side, he takes the other, and together they rock into being a new cheese. As the white substance is brought to the surface, there is tension in the air; something about the linen and the liquid suggests a different birth, human, sacred, profane. When the cheese emerges, a sigh goes out from both men.

This anthropomorphic quality is not *("Italian Spirit" continued on page 362)*

Wines . . . for the way we like to drink: some very grand wines, some grandly accessible. Here, a definitive report on sixty of Italy's best reds and whites, plus some remarkable before- and after-dinner treats

Uncorked SPLENDORS

BY MARTIN GERSH

Many Italian wines share these impressive attributes: complexity, strong individuality, and longevity, along with great diversity of style—superlative qualities that place them in the forefront of the world's wines.

This report will survey fine Italian red and white table wines, as well as aperitif and dessert wines, on a regional basis from north to south, focusing on areas where Italy's outstanding examples can be found. I hope to demonstrate how some of Italy's greatest wines mature superbly over a considerable period of time—and, in fact, are the *only* other table wines comparable in this important aspect to their renowned French counterparts.

A substantial number of red wines I know, outstanding in all other ways, complete their entire life cycle within a dozen years or less. I esteem them and derive much pleasure from them while they flourish. Of such wines, I do not ask the impossible—that they become even more wonderful fifteen or twenty years after their creation. However, when a wine does age well over a far longer time span, I must acknowledge that it is greater than a wine that fails to develop gradually and retain its full glory for many years. Italy's finest reds are distinguished by that supreme staying power.

During the six months from January through June of this year, all sixty Italian wines reviewed on these pages were consumed and studied—often in company with notable, mature French examples. Without exception, the wines, all purchased in this country, were outstanding—and in many instances were very great, indeed. Not one bottle was faded or in any way past its prime. The experience of drinking so many magnificent wines in a highly concentrated way, over a comparatively short period of time, was overwhelming and unforgettable.

In the regional sections that follow are not only numerous great older Italian wines but also many far less expensive and more readily obtainable younger examples. I have provided a vintage classification and aeration time for each bottle, plus the price paid. You are urged to recork any wine, after aeration and between all pourings, to prevent fading. Before you aerate a white, chill it thoroughly for three hours.

VALLE D'AOSTA

Smallest among all of Italy's regions, Valle d'Aosta is located in the extreme northwest, and its spare, mountainous terrain has given *("Wines" continued on page 362)*

("Italian Spirit" continued)
confined to cheese. North of Milan, in Borgosesia, Francesco Ilorini treats the fine woolen fabrics that he produces with all the love a parent would lavish on a child. He named his company Agnona, the Italian word for lamb, and points joyfully to the mountains behind him. "One hundred years ago, there were only shepherds here." He used to keep sheep, himself; now, he has a few alpacas in the back pasture. Peruvian shepherds travel to Borgosesia to see what Signor Ilorini has wrought with the fleece of their llamas, their vicuñas, *their* alpacas. Signor Ilorini also travels. He has scaled the Andes, roved over the Himalayas, hugged Australian bighorn sheep, eyeballed Texas mohair goats. He publishes folders detailing the weaving of his wools and also a book called *The Nearest Fibers to the Sky,* which shows camels, llamas, yaks, cashmere goats with their blind tiger-eye gazes; no sheep. He believes only in the products of nature, likes only natural colors, and protested when his daughter began insisting on tinting their wools. "Isn't nature good enough for you?" he asked.

The water in which the wools are washed comes from high, pure torrents: "The water can caress the wool only if it's pure," he says. His looms are the same as those used in the sixteenth century; their crossbeams glow with patina.

Ilorini's assurance about the nobility of his cloth is absolute; and his way of communicating with me—a foreigner, a barbarian—is an elaborate and deliberately absurd series of ritual gestures: An American flag hangs in front of the entrance, a group picture is taken, salutations are full of compliments. One can apprehend how difficult it must be for those close to their work to communicate with an outside world composed of buyers, of gawkers, of greedy shoppers. For forty years, Italy's relationship with the rest of the world has been on a level purely of commerce, with other nations the buyers and impoverished Italy the seller of beauty in the form of goods. The seller's mask of modesty, of humbled grace, slips only with the least patient among them, the less noble ones; in gentlemen like Ilorini, the mask is illuminated, but nonetheless one feels that the gestures of politeness are just so much lint to him. He'd rather be on a mountaintop.

Giampaolo Porlezza Taroni, whose family firm has been making taffeta for a hundred years, exhibits some of the same attitude: He'd rather be in his green-

("Italian Spirit" continued on page 364)

("Wines" continued) us two notable red table wines: Donnaz, made from the Nebbiolo grape, and Chambave Rouge, produced from Gros Vien, Dolcetto, and Barbera grapes.

RED

Donnaz 1974 (Ferrando) Luigi Ferrando's Donnaz 1974, bottled under his black label, is a particularly fine wine—compact, spicy, with moderate body and delightful high taste tonality. *Vintage: Excellent. Aeration: 45 minutes. $4.50.*

Chambave Rouge 1971 (Voyat) An exceptionally romantic wine with fairly large body, Ezio Voyat's lovely Chambave Rouge 1971 reminds me vividly of Jacques Prieur's great Burgundy, Clos de Vougeot 1971. *Vintage: Very Good. Aeration: 2¼-2½ hours. $15.*

LASTING OFF AS THE IMPORT SENSATION OF RECENT YEARS

More and more of us are thinking Italian when we shop for wine. Last year, of all the wine Americans consumed, 54.2 million gallons bore the INE seal of Italian government approval and (right) the word "Italia"

PIEDMONT

Two of the giants among Italian red table wines, Barolo and Barbaresco, come from Piedmont; a third very fine and interesting red wine, Carema, is also native to that far northwestern region of Italy. All three are made from the Nebbiolo grape, which in my view should be placed alongside the Cabernet Sauvignon and Pinot Noir as one of the world's truly great red wine-producing grapes.

RED

Barolo Riserva 1974 (Prunotto) Mammoth in size, Prunotto's Barolo Riserva 1974 is a tremendously vital wine, deep-tasting and stylistically akin to the dynamic Bordeaux Montrose. *Vintage: Excellent. Aeration: 3 hours. $10.*

Barbaresco Riserva 1974 (Prunotto) As masterly in the handling of Barbaresco as Barolo, Prunotto has produced an exceptionally fruity, opulent, and very grand wine. *Vintage: Excellent. Aeration: 2¼ hours. $11.*

Barolo Riserva 1971 (Prunotto) Notable for a sumptuous, perfumed fruitiness not often found in a Barolo—ample, deep and highly animated, this is a magnificent bottle of wine. *Vintage: Very Great. Aeration: 2½-2¾ hours. $17.*

Carema 1971 (Ferrando) Unusually refined, with a compact blending of all its taste elements, this still-youthful Carema, bottled under Ferrando's black label, resembles a fine Margaux such as Rausan-Ségla or Brane-Cantenac. *Vintage: Excellent. Aeration: 35-45 minutes, $13.50.*

Barbaresco 1971 (Gaja) Among the handful of red table wines exhibiting the most perfect concentration and finesse that I have encountered in the last few years, Gaja's Barbaresco 1971, with its abundant size and plum-like luscious-

ness, is a splendid wine. *Vintage: Very Great. Aeration: 30-35 minutes, $15.*

Barolo Riserva 1967 (Prunotto) Forceful, deep, of enormous size, this extraordinary Barolo Riserva is even more gracious than Prunotto's own dazzling 1971 Barolo Riserva, no doubt owing to the additional four years it has had to mature. A flawless wine! *Vintage: Excellent. Aeration: 2¼-2½ hours. $17.*

Barbaresco Riserva 1967 (Prunotto) Barbaresco Riserva 1967, produced by Prunotto, has this wine's customary substantial body and middle tonality; but, much to my astonishment, this example is quite somber and reserved, truly Bordeaux-like in style—a fascinating departure from the Barbaresco pattern I have come to know so well. *Vintage: Good. Aeration: 2¾ hours. $17.*

Carema 1964 (Ferrando) Wonderfully elegant, at the pinnacle of its glory, with all its beauties fully revealed, Ferrando's Carema 1964 (black label) is a particularly fine wine. *Vintage: Not recorded. Aeration: 1 or 2 minutes. $25.*

Barolo Riserva 1964 (Borgogno) Borgogno's Barolo Riserva 1964 is huge and deep, a great wine crammed with personality, exhibiting a most impressive, tight cohesion in all its taste elements—with a lovely sweet finish. *Vintage: Excellent. Aeration: 20-30 minutes. $24.*

Barbaresco 1964 (Gaja) Marked by supreme breeding, velvety texture, earthy richness and warmth, Gaja's Barbaresco 1964 is an imperial wine that

("Wines" continued on page 364)

SKC
ITALIA

("Italian Spirit" continued)
house, potting some of his hundreds of varieties of herbs, or in his garden, where only antique—i.e., non-hybrid—roses grow. His regard for the inches of silk that his antique looms produce each day is something he'd rather not talk about. "I have no designer; my only stylist is my grandfather," he says. "And nothing can be as beautiful as what he did."

Taroni talks about "when fashion was a serious business" and closes himself in behind an expression of ironic resignation. Yet, tracked down in his Como factory, he can be persuaded to open the old pattern books dated 1909, 1912, 1922 and to call bolts and swatches up from the workroom floor. A box of striped taffeta turns out to be flags: "Governments don't use silk anymore," he says, pushing the bright colors back into the box. A framed case on the wall exhibits fat silkworms. "Ugly, aren't they?" he says, unrolling a stretch of ombré taffeta. "Dyed in the thread. You can see where they join; they're not just dunked in a bath." He pulls cords of cotton waste out of the ridged cylinders of a silk ottoman. "Takes a day to make a yard," he mutters.

Taroni used to make the Pope's white silk raincoats, until John Paul II decided that it was no longer right to wear silk. The Missonis have used his checked taffeta for casually extravagant windcheaters. In America, Bill Blass, Geoffrey Beene, Mollie Parnis, and Pauline Trigère are customers. This does not lighten his existential despair. "I can't do cellophane anymore," he says. In the next room are panels of his new collection: squares of thin silk cloqué onto chiffon backings, bright plaids, dark stripes. "I'm an artisan," he says gloomily.

On a Sunday, Giampaolo Porlezza and his wife, the soft-spoken and kind Silvana Bernasconi, can be found smiling. In their country house ("not old, eighteenth-century"), among Italian Futurist paintings, medieval and Renaissance statues, and Silvana's collection of portraits, the Porlezzas entertain in a manner that is full of earthy refinement and utterly devoid of ostentation. Once a year, they hold a three-day banquet based on the cooking of one pig. Pig eve features foie gras, galantine, gnocchi, lamb, salad. On Saturday, lunch begins with a boudin with apples, followed by "mignons de porc" with ginger, sausages in white wine, "paupiettes," roast pig, "drunken pig," liver with laurel, pig ears, "Poppea pig in its milk bath"; the end is "fresh apples

("Italian Spirit" continued on page 386)

("Wines" continued) closely resembles Chambertin, reputedly Napoleon's favorite. *Vintage: Excellent. Aeration: ½ hour. $34.*

Barolo Riserva della Castellana 1961 (Marchesi di Barola) What great winemaking went into this product! Clearly, even now, years away from its peak and still in the ascendancy, this is a stupendous creation—powerful, deep, vibrant, and fruity. *Vintage: Excellent. Aeration: 40-45 minutes. $40.*

Barbaresco Riserva 1958 (Prunotto) With no sign of age, completely Burgundian in style—including the characteristic sweet finish to its taste—this is a most glamorous and majestic wine. *Vintage: Excellent. Aeration: 5 minutes. $35.*

LOMBARDY

In northern Lombardy, high among the Alps of the Valtellina, the Nebbiolo grape produces a number of red wines that offer a correlation between quality and price that can only be described as highly favorable to the consumer. Never less than very good, these wines can, in some cases, approach greatness and are customarily available at between $4 and $7.50. Their highly entertaining names are Grumello, Sassella, Inferno, and Sfursat.

RED

Grumello 1976 (Rainoldi) A compact and classy wine, small in body, with a high taste tonality and a nice hint of sweetness. *Vintage: Fair. Aeration: 1 hour. $4.*

Inferno 1975 (Rainoldi) Inferno 1975 is exceptionally pleasant, of moderate size, with good complexity and great liveliness. *Vintage: Good. Aeration: 5-10 minutes. $4.*

Sfursat 1974 (Rainoldi) The most formidable of all the Valtellina wines, Sfursat is made from dried Nebbiolo grapes. As a result, it is by far the sweetest of this group, resembling Amarone—without having quite the complexity and intensity of that marvelous Veneto wine. *Vintage: Fair. Aeration: 25-30 minutes. $7.50.*

Sassella Riserva 1971 (Nera) A fine bottle—muscular, rich in fruit, middle-toned, moderate-to-large in size. *Vintage: Excellent. Aeration: 45 minutes-1 hour. $7.*

VENETO

The northeastern region of Veneto produces one of the world's truly unique red table wines, the monumental, exceptionally complex Recioto della Valpolicella Amarone, examined here in three vintages.

RED

Recioto della Valpolicella Amarone Classico 1971 (Allegrini) A deep, awesome, splendid, overwhelming wine whose power—and alcohol content!—may well startle you. *Vintage: Good. Aeration: 45 minutes-1 hour. $10.*

Recioto della Valpolicella Amarone Classico Superiore 1964 (Bertani) and Recioto della Valpolicella Amarone Classico Superiore 1962 (Bertani) As an act of self-indulgence, my wife and I drank these two supremely great bottles together. Both, of course, were stupendous in size, deep and luxurious—fit for a Venetian banquet painted by Veronese. The 1964 vintage was velvety, mellow, serene, and Bordeaux-like in style; the 1962 bottle, although two years older, was a rather more turbulent wine, exhibiting surprising tannic presence for its age. *Vintage (1964): Excellent. Aeration: 10-15 minutes, $37.50. Vintage (1962): Very Good. Aeration: 10-15 minutes, $26.50.*

FRIULI-VENEZIA GIULIA

Adjoining Veneto on the east, the region of Friuli-Venezia Giulia is the home of a number of white table wines that deserve serious attention from any consumer seeking quality wines at truly reasonable prices.

WHITE

Grave del Friuli Pinot Grigio 1978 (Duca Badoglio) Duca Badoglio's Grave del Friuli Pinot Grigio 1978 is a very good wine—opulent, rounded and benign, with generous fruitiness. *Vintage: Good. Aeration: 50-55 minutes. $4.*

Pinot Grigio 1978 (EnoFriulia) A delight—this bottle is charming and gracious, with considerable finesse and a high taste tonality. *Vintage: Good. Aeration: 50-55 minutes. $4.50.*

Sauvignon 1978 (EnoFriulia) This is a distinguished wine—rich, big-bodied, with outstanding density. *Vintage: Good. Aeration: 50-55 minutes. $5.*

TUSCANY

Tuscany gave us Botticelli, one of the world's supremely elegant painters. It seems only right and natural that the region should also have given us Brunello di Montalcino, one of the world's most elegant wines—a fitting companion to France's Ausone, Lafite-Rothschild, La Tâche, Margaux, Musigny, and Palmer. In addition to Brunello, Tuscany boasts five other red table wines of great stature: Brusco dei Barbi, Chianti, Sassicaia, Tignanello, and Vino Nobile di Montepulciano; and two estate-bottled white wines of special merit.

RED

Tignanello 1977 (Antinori) Using a combination of Sangiovese, Canaiolo, and 10 percent Cabernet Sauvignon grapes, the Marchesi Antinori have created an exquisite wine. Highly concentrated and large-bodied, Tignanello 1977 exhibits, in my opinion, a truly Cabernet/Merlot taste. *Vintage: Excellent. Aeration: 1½-1¾ hours. $13.*

Sassicaia 1976 (Tenuta San Guido) Sassicaia 1976, made almost entirely from Cabernet Sauvignon grapes, is a distinguished wine that unquestionably *("Wines" continued on page 366)*

THE ITALIAN YOU WON'T FORGET.

Jewelry: Bulgari

MARTINI & ROSSI

VINO VERMOUTH

S.p.A. MARTINI & ROSSI TORINO

MARTINI & ROSSI ON THE ROCKS

Winning. Worldly. Well bred.

STREGA &

ICE CREAM

An Italian Original by Strega!

Simply pour Strega over vanilla ice cream and top with strawberry, cherry or pineapple.

The Story of Strega

Strega, regarded as the national liqueur of Italy, is unique and unmistakable due to an exclusive use of 70 natural spices and herbs collected from the Mediterranean, South and Central America, and the Far East.

Most liqueurs are made from aromatic concentrates diluted in alcohol. Strega, on the other hand, is the result of a total distillation process which follows ancient principles passed down through four generations. After being distilled drop by drop in pot stills the liqueur undergoes six months of aging in oak casks completing the marriage of its rare and intriguing spices and herbs. The magnificent yellow color of Strega comes from the famous Italian flower, Saffron.

Truly an international liqueur, Strega was created in 1860 by the Alberti family and brought to the United States in 1902. Today Strega is exported from Italy to 66 countries in the world.

Enjoy an Italian tradition,

STREGA

SOLE AGENT: PATERNO IMPORTS CHICAGO, IL

("Wines" continued) has moved into the international arena of outstanding Cabernets. *Vintage: Very Good. Aeration: 35-45 minutes. $12.50.*

Brusco dei Barbi 1975 (Fattoria dei Barbi) Brusco dei Barbi 1975 is an irresistible and beautiful wine of immense size, luscious and Burgundian in style. *Vintage: Excellent. Aeration: 20-30 minutes. $16.*

Brunello di Montalcino 1975 (Col d'Orcia) Col d'Orcia's Brunello di Montalcino 1975 shows great class and geniality, even at this early age. The wine has moderate-to-large body, with fine density, high tonality and a markedly sweet finish. *Vintage: Excellent. Aeration: 1-1¼ hours. $11.*

Chianti Classico Riserva 1975 (Villa Antinori) This Chianti Classico Riserva is a pretty, lively and graceful wine with moderate body and good concentration. *Vintage: Excellent. Aeration: 5-10 minutes. $6.*

Vino Nobile di Montepulciano 1975 (Fassati) A sumptuous wine, whose exceptional fruitiness reminds me of rich, red plums. *Vintage: Excellent. Aeration: 1¼ hours. $7.*

Brunello di Montalcino Riserva 1974 (Fattoria dei Barbi) This wine is utterly captivating! As a further distinction, it goes beyond any Brunello I've known in sheer sweetness, resembling a typical Amarone or Sfursat in that respect. *Vintage: Fair. Aeration: 2 hours. $18.*

Brunello di Montalcino 1974 (Tenuta Caparzo) Dissimilar in style to the 1974 Brunello, this is very big, young, and tannic. It is, in fact, a forceful and fascinating wine. *Vintage: Fair. Aeration: 1¼ hours. $11.*

Chianti Classico Riserva Ducale Gold Label 1971 (Ruffino) Ravishing, delicate, Ruffino's Chianti Classico Riserva Ducale Gold Label 1971 is a great wine that brings to mind a lovely Burgundy I know well, Aubry's Richebourg 1972. *Vintage: Excellent. Aeration: 1½ hours. $11.*

Brunello di Montalcino Riserva 1971 (Fattoria dei Barbi) Francesca Colombini-Cinelli's Brunello Riserva 1971 is a wine of definitive excellence. Soft, mellow, high in its taste tonality, it is genial and civilized in manner. *Vintage: Excellent. Aeration: 45 minutes-1 hour. $30.*

Brunello di Montalcino 1970 (Biondi-Santi) Sublime—young, gigantic, tremendously forceful, with high taste tonality, Franco Biondi-Santi's Brunello 1970 has the ultimate complexity that any wine can offer. *Vintage: Very Great. Aeration: 4½-4¾ hours. $50.*

Chianti Classico Riserva 1967 (Castello di Querceto) Heroic and somber, showing an imposing presence strongly reminiscent of Latour, this is a wonderful wine. *Vintage: Very Good. Aeration: 20-25 minutes. $14.*

Brunello di Montalcino Riserva 1967 (Col d'Orcia) An extraordinarily beautiful wine! Quite magical, with a fruitiness reminding one of red currants, Col d'Orcia's Brunello Riserva 1967 is now at that stage of development which might best be described as late youthfulness. *Vintage: Very Good. Aeration: 45-50 minutes. $26.*

Chianti Classico Riserva Ducale Gold Label 1964 (Ruffino) This is an expansive, first-quality wine, middle-to-deep in its tonality—surprisingly more youthful than any of the 1964 First Growth French wines I have drunk in the past several years. *Vintage: Very Good. Aeration: 1¾ hours. $20.*

Brunello di Montalcino Riserva 1961 (Biondi-Santi) Very muscular, exceptionally complex, with high tonality and fairly large body, this wine, remarkable in all respects, is still a long way from its peak—and many more years away from old age. This is an excellent example of how a great wine should mature! *Vintage: Excellent. Aeration: 30-45 minutes. $100.*

Chianti Classico Riserva 1957 (Castello di Querceto) and Chianti Classico Riserva 1955 (Castello di Querceto) Both bottles are absolute knockouts—in the prime of life, with all their vigor still intact. Like the 1967 version of this wine reviewed above, both reminded me of the Bordeaux, Latour, but with a bit of Italian warmth thrown in for good measure. In short, they are deep, colossal wines of the very highest quality. *Vintage (1957): Excellent. Aeration: 5 minutes. $34.50. Vintage (1955): Excellent. Aeration: 5 minutes. $37.*

WHITE

Pomino Pinot Bianco 1979 (Frescobaldi) This is a particularly good, full-bodied, deep-tasting, and very fruity Burgundian-style white of considerable complexity. *Vintage: Excellent. Aeration: 40 minutes. $4.50.*

Vino Bianco Vergine Riserva 1978 (Fattoria di Gracciano) Classy and vivacious, this lovely wine reminds me of a Graves Sauvignon Blanc such as Carbonnieux. *Vintage: Good. Aeration: 40 minutes. $4.50.*

("Wines" continued on page 368)

Italian Shoes:
Continuing the Tradition of Fine Italian Craftsmanship

For a free guide to stores throughout the United States featuring Italian Shoes please complete and return the attached coupon to:
The Italian Shoe Center
499 Park Ave., N.Y., N.Y. 10022

NAME _____

ADDRESS _____

CITY STATE ZIP _____

Cologne 4.0-oz.

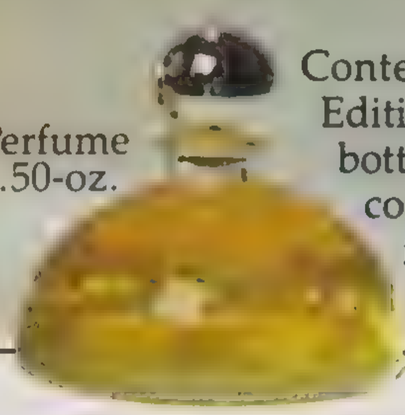
Perfume 1.0-oz.

Contessa Azzura

the provocative fragrance, lingering and timeless...

Her beauty is legendary. Her lover was a handsome Captain in the palace guard... until her husband, the Count, discovered their affair.

The Captain's fate is best not told. As to the Contessa, she was confined to a lonely tower room where no man would ever again fall under the spell of her exquisite blue eyes. Haunted by this legend, master perfumer Joseph Palazzolo, nearly a century ago, created a fragrance as spellbinding as the Contessa herself.



Perfume 0.50-oz.

Contessa Azzura is available in a Limited Edition of the original privately molded bottles designed by Mr. Palazzolo—veritable collectors items. This is a private label fragrance available only by special order.

J. Palazzolo Son, Inc.
36 Lakeville Road
New Hyde Park, N.Y. 11040
Established 1898

Return this coupon to J. Palazzolo Son, Inc., 36 Lakeville Road, New Hyde Park, N.Y. 11040 for a special sample, or an exquisite, luxuriously packaged Limited Edition. Contessa Azzura is available only by mail.

Please send *Contessa Azzura* ☐ for myself ☐ as a gift. Ship via First Class Mail. If not pleased in every way, I may return my purchase for full refund.

☐ Sample perfume 0.16-dram, at $1. $ _____
☐ Perfume 0.50-oz. Limited Edition bottles, at $25. $ _____
☐ Perfume 1.0-oz. Limited Edition bottles, at $40. $ _____
☐ Cologne 4.0-oz., at $12. $ _____

Name _____
Address _____
City _____
State _____ Zip _____

Postage and handling is included.
NY residents add sales tax.

Note: limited quantities of original privately-molded bottles are available. Orders shipped as received

V-1

("Wines" continued)

UMBRIA

Umbria lies at the heart of central Italy. A gem of a red wine, Rubesco, comes from this region; so does the appealing white table wine, Orvieto Classico.

RED

Rubesco Riserva 1970 (Lungarotti) A very beautiful wine—highly refined and perfectly balanced. It is marked by a penetrating, cherry-like fruitiness, and possesses moderate-to-large body. *Vintage: Very Great. Aeration: 1 hour. (Magnum) $12.*

WHITE

Orvieto Classico 1979 (Tenuta Le Velette) A very agreeable, harmonious wine, with a middle taste tonality and good size. *Vintage: Excellent. Aeration: 50-55 minutes. $3.50.*

CAMPANIA AND BASILICATA

Two of Italy's southernmost regions, each gives us an extraordinary red table wine—both, interestingly enough, made from the area's own Aglianico grape, a rare survivor from the days of antiquity. The Basilicata red wine, Aglianico del Vulture, which I know through D'Angelo's Riserva 1974, is a monumental wine that I admire greatly and drink often. The Campania region's fine red wine is Taurasi. Campania also produces delightful whites.

RED

Taurasi Riserva 1973 (Mastroberardino) Smooth and polished, this fascinating wine has the subtlety of a Margaux and the elegance of a Brunello. An outstanding bottle in all ways. *Vintage: Excellent. Aeration: 1¼-1½ hours. $8.*
Taurasi Riserva 1971 (Mastroberardino) A beautifully structured wine, moderately large-bodied, now at a youthful stage of its life. *Vintage: Excellent. Aeration: 2¼ hours. $20.*
Taurasi Riserva 1968 (Mastroberardino) This is a magnificent bottle of wine—suave, with extraordinary density in its taste components. *Vintage: Excellent. Aeration: 2¼-2½ hours. $25.*
Taurasi Riserva 1961 (Mastroberardino) Incredibly youthful at twenty years of age, Taurasi Riserva 1961 is so lovely as to be almost beyond praise. Except for the presence here of an extra degree of concentration which aging has provided, the wine's characteristics are identical to those of the 1968. *Vintage: Excellent. Aeration: ½ hour. $35.*

WHITE

Greco di Tufo 1979 (Mastroberardino) This white wine is refined and dashing, of good size—and should provide considerable pleasure. *Vintage: Very Great. Aeration: 40 minutes. $8.*
Greco di Tufo 1978 (Mastroberardino) A joy to drink! This is a most excellent wine, with great refinement, richness, and perfect balance. *Vintage: Excellent. Aeration: 10-15 minutes. $9.*
Fiano di Avellino 1978 (Mastroberardino) There is a touch of nobility in this very lovely wine, whose leading attributes include substantial body, middle tonality and a harmonious fusion of all its taste elements. *Vintage: Excellent. Aeration: 35-40 minutes. $10.*
Lacryma Christi del Vesuvio 1975 (Mastroberardino) Exceptional finesse makes this one of the most aristocratic of the white table wines savored during the course of this survey. *Vintage: Good. Aeration: None. $3.*

APULIA

Apulia is at the extreme Southeastern end of the Italian peninsula. One of the region's red table wines has caught me in its spell!

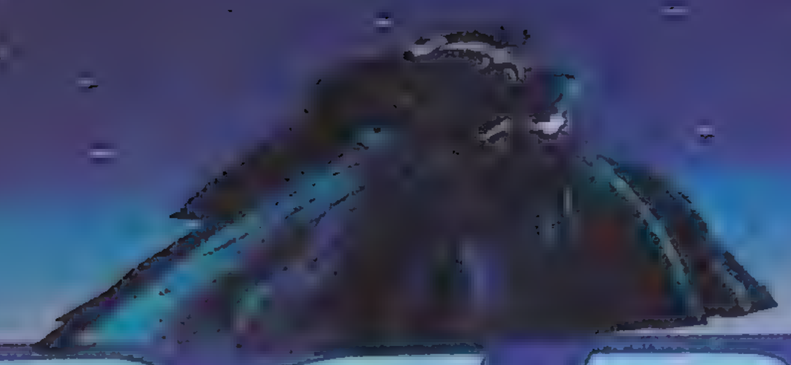
RED

Rosso di Sava 1976 (Azienda Vinicola Amanda) In the opening bars of Paul Hindemith's *Symphonic Metamorphosos on Themes by Weber,* the full orchestra virtually explodes—and in doing so takes your breath away for a moment or two. This was my initial reaction to Amanda's Rosso di Sava, a huge, spectacular, and highly *("Wines" continued on page 370)*

IMPORTED FROM ITALY by Perugina Chocolates and Confections, Inc. 21 Main Street, Little Ferry, NJ 07643

How do so many people know that, in all the world, there's no finer chocolate than Perugina?

Word of mouth.



Baci

PERUGINA

Baci

("Wines" continued) entertaining wine made from the native Primitivo grape—which some believe to be the progenitor of California's Zinfandel. It is a wine unusually high in alcohol (as much as 18 percent), with good complexity and extraordinary fruitiness that verges on grapyness. It is an experience you will not soon forget! *Vintage: Good. Aeration: 10-15 minutes. $6.*

APERITIF AND DESSERT WINES

The idea of surrounding dry table wines, both before and after dinner, with wines emphasizing pronounced sweetness has always appealed to me greatly.

RED

Recioto della Valpolicella 1977 (Allegrini) Drunk alone as an aperitif, this delicious, moderately sweet, very deep, and large-bodied red wine from Veneto can serve as an impressive prelude to any dinner; or, later on, as a sturdy, port-like accompaniment to a fine cheese. *Vintage: Excellent. Aeration: 35-45 minutes. $7.*
Moscato Rosa 1977 (Gabriella) Quiet and elegant, rather small-bodied, Moscato Rosa, from the Trentino-Alto Adige region, is smooth and attractive—as an aperitif or dessert wine. *Vintage: Good. Aeration: None. $8.50.*

WHITE

Picolit di Oleis 1978 (Felluga) Livio Felluga's Picolit takes its secure place at the side of Yquem and Trockenbeerenauslese as one of the world's supreme dessert wines. Faintly astringent, mysteriously perfumed, this golden jewel from the Friuli-Venezia Giulia region has middle taste tonality and moderate body. *Vintage: Good. Aeration: None. $37.50.*
Passito del Santo (Fassati) Deep and intense, this is an ingratiating dessert wine from Tuscany with all the penetrating sweetness of green grapes. *Vintage: None. Aeration: None. $6.*
Lacryma Christi del Vesuvio Amabile 1977 (Mastroberardino) Complex, with restrained sweetness and considerable size, this superior dessert wine can be enjoyed as an aperitif. *Vintage: Excellent. Aeration: None. $4.50.*
Moscato Passito di Pantelleria (Tanit) Redolent of honey and peaches, deep and very sweet, this is a spirited and enchanting dessert wine. It is produced on the small island of Pantelleria, to the west of Sicily. *Vintage: None. Aeration: None. $4.50.*

POST SCRIPT

Some liqueurs and a brandy to end an Italian evening in the right way.

Liquore Galliano Almost an Italian Chartreuse, intense and sweet, this pale greenish-gold liqueur has a pleasant hint of licorice. *$13.75.*
Averna Amaro Siciliano Tawny in color, moderately sweet and gentle, a soothing liqueur with a maple-caramel aspect to its taste. *$9.15.*
China Martini Martini & Rossi's China Martini is similar in style to Averna, though lighter in texture—with an added aromatic zing. *$8.77.*
Liquore Strega Noted for its powerful herbal presence, a distinctive liqueur. *$11.75.*
Buton Vecchia Romagna Brandy Etichetta Nera V.S.O.P. This is a traditional, gracious, and rather quiet brandy. *$10.25.* ▽

DRINKING LIGHT: THE HOUSEHOLD WORDS

It's a phenomenon: In the last few years, we're drinking lighter—wines, spritzers, aperitifs; Americans are, in fact, moving closer to the Italian way of drinking—where a caffé order means a Negroni, a Campari, a Stock vermouth with cassis.

As a part of that change, Italian wines, unquestionably, are taking off. Of all the still (non-bubbling) table wines imported to the U.S., two Italians—Bolla and Folonari—are now the top sellers here. Both are best known for Soave and Valpolicella—light, dry wines. Italy's Corvo—as a label for red, whites—is becoming a household word.

A biggest-selling spirit aperitif in the U.S.? Campari. Our growing taste for aperitifs is only one more indicator, today, of the newer—lighter—direction in drinking.

OGGI®

WOMEN'S EXCLUSIVE
ITALIAN SPORTSWEAR

1166 KANE CONCOURSE • 2ND FLOOR • BAY HARBOR ISLANDS • FLORIDA 33154 • TEL-305-868-6444

Elizabeth Ashley talks about her 'first time.'

ASHLEY: My first time was on the 'red-eye' from LA to New York.

INTERVIEWER: I had no idea you could get Campari on airplanes.

ASHLEY: Well, only on some U.S. airlines. But I'm told you can get it on most European flights. They're really much more cosmopolitan.

INTERVIEWER: Well, what was it like?

ASHLEY: It wasn't sweet. On the other hand, it wasn't really bitter. I guess bittersweet is the only way to describe it.

INTERVIEWER: Really? Tell me the whole story.

ASHLEY: I was restless...couldn't sleep...didn't feel like reading. Then, somewhere over the Rockies, the man next to me turned and said, "Look, as long as you can't sleep, how'd you like to try something really different?"

I figured, oh, what the heck, why not.

So he turned off the reading lamps, called for the flight attendant, and ordered Campari for two.

Let's see, I had Campari and orange juice, and he had Campari and tonic.

INTERVIEWER: You certainly have a memory for detail. Then what?

ASHLEY: I guess I'm known for speaking my mind and about half way through I just had to tell him the truth.

INTERVIEWER: What did you say?

ASHLEY: "Is this it? Is this what all my friends are raving about?"

INTERVIEWER: Was he offended?

ASHLEY: Not at all. He just smiled and said, "Miss Ashley, most people feel that way their first time. But like a lot of things, it gets better and better."

You know, he was absolutely right. The second time was wonderful. And now I just love it...there are so many interesting ways to enjoy Campari.

INTERVIEWER: Yes, I'm sure. By the way, whatever happened to the man on the plane?

ASHLEY: That's my one regret. I just wish my second time could have been with him. I feel I owed him that much.

c 1981—Imported, prepared and bottled by Austin, Nichols & Co., Lawrenceburg, KY
48 proof bitter liqueur

CAMPARI. THE FIRST TIME IS NEVER THE BEST.

©Copyright Ferragamo 81

FERRAGAMO

717 Fifth Avenue, New York. 212-759-3822

Roberta di Camerino®

Venezia - Milano - Roma - Firenze - Napoli - Bari - Cortina - Wien - Salzburg - Hannover - Muenster - Nice - Paris - Bruxelles - London - Zurich - Geneva - St. Moritz - New York - Palm Beach - Houston - Los Angeles - Honolulu - South Brisbane - Ontario - Guam - Hong Kong - Tokyo - Kyoto - Osaka - Singapore - Fukuoka - São Paulo - Mexico

"Visit our tropical island where you
can steal an Armani, Ferré, Krizia or Versace
in broad daylight."

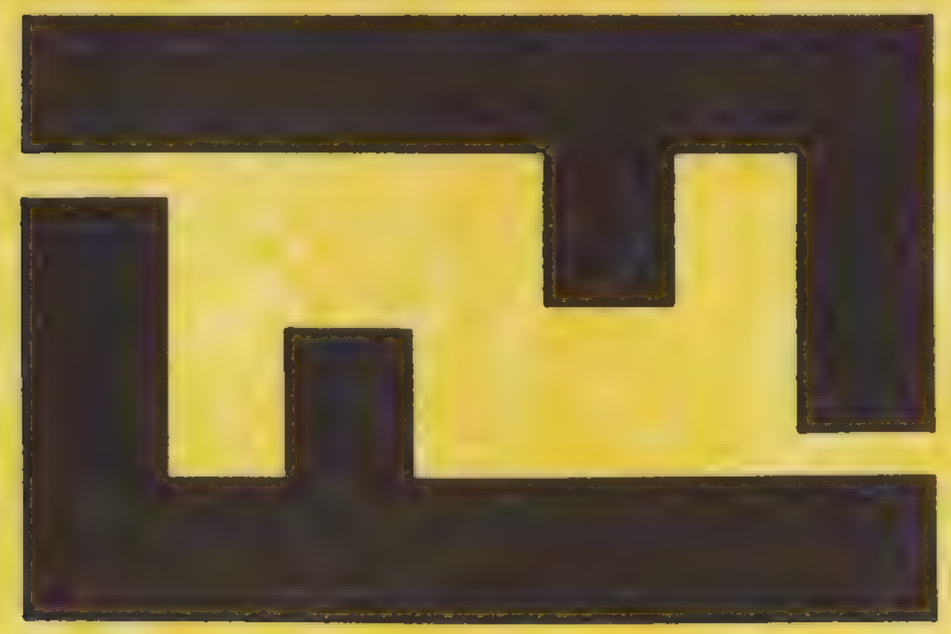
It is one of the great blessings of civilization that there are still places such as La Romana Boutiques in St. Maarten, where one may purchase the works of the greatest names in international fashions for men and women, free from artificial tariffs imposed by government bureaucracies. Names such as Fendi, Maud Frizon, Cartier, Bottega Veneta and more. And because St.Maarten, in the Netherlands Antilles, has a year-round tropical climate, European casinos and wonderfully sensuous beaches, coming here to steal your favorite Italian designer may seem especially sinful. And even slightly decadent. And absolutely marvelous.

"We'll see you at La Romana" – Jolanda and Augusto Marini.

LA ROMANA

La Romana International Boutiques – Royal Palm Plaza, St. Maarten, Netherlands Antilles, Tel. (599-5) 2181 TLX. 8050 Roman NA

FENDI - 39, VIA BORGOGNONA ROMA - TELEX 614649 FENDIF



Incredibly Italian and made to take it.

MANDARINA DUCK

An exciting collection of styles and colors available at Macy's and other fine stores. Burlington Handbags, Inc., New York

FENDI by Jarolini

Fendi Shoes available at fine stores in the U.S., Canada and Europe.

A CERTAIN WORLD WALKS IN ROSSETTI.

NEW YORK: *601 Madison Avenue*
LONDON: *177 New Bond Street*
MILAN: *1 Via Montenapoleone*
PARIS: *54 Rue Du Faubourg St. Honoré*

advertisement

Rossetti

VALERIO LARI

GHERARDINI

FIRENZE, Via della Vigna Nuova 57/R - Via Baccio da Montelupo 46 (Casellina)
ROMA, Via Belsiana 48 - MILANO, Via Spiga 8 - CORTINA D'AMPEZZO, Largo delle Poste

Bessi's Night Prints

Soft. Soignée. And making a definitive impression. Bessi's sleek tunic
and pants plus a long fling. The trio in an artful print on navy silk jersey with border trim.
Tribout on Three, Chestnut, Center City Philadelphia.

Photographed at the Pennsylvania Academy of the Fine Arts – Joe Bowman

Carina Nucci
New York

Bottega Glaseia
Chicago

Added Touch
Pittsburgh

erreuno
14, via Martignoni
20124 MILANO - ITALY

photo: Gianpaolo Barbieri

helyett

LINA LEE
BEVERLY HILLS, CA
ADDED TOUCH
PITTSBURGH, PA
THE TWENTY-FOUR COLLECTION
MIAMI, FL

FOTO ALBERTA TIBURZI

A D. FRANCESCA CALISSONI

CALLAGHAN

MILANO

at JIMMY'S

brooklyn • n.y.

ITALY AT JM

italy and missoni at jm

Jordan Marsh welcomes the beauty and joys of Italy to Florida. For two festive weeks, October 26 to November 7, Jordan Marsh Omni, in Miami and The Galleria, in Fort Lauderdale will be bursting with the exuberance, and special artistry of the Italians. Here, a masterstroke of color and form, as only the Italian spirit of the Missonis can create. Vittorio Missoni will be at JM/Omni to help us celebrate!

Jordan Marsh FLORIDA

A UNIT OF ALLIED STORES

JIMMY'S
brooklyn • n.y.

photo Francesco Scavullo - make-up Way Bandy - grafica Mario Craighero - a.d. Barbara Falanga

LUCIANO SOPRANI

hana mackler
9 West 57th Street. New York, NY 10019

The out-and-out allure of a snakeskin slide. At fine stores everywhere.

A DEFIANT LUXURY THAT GOES BEYOND MERE CONCERNS OF EXPENSE

("Italian Spirit" continued) of the previous year." Porlezza knows his wines as well as his herbs: A Brunello di Montalcino 1969 is just one of the wines at lunch; and after lunch, he offers Grappa flavored with rue, thyme, mint, or Absinthe. Saturday dinner is a calmer affair: only rice "Luganega," pork chops, Italian spinach and green beans "à l'anglaise," cheese, and apples "plisses." A Vosne-Romanée 1959 finishes off the guests.

Sunday is known as "The 'Last Tango' Sunday of the Pig." Lunch begins with fresh sausages, head cheese, mortadella made with foie gras, boudin, "a return appearance of the liver with laurel," and polenta. On the printed menu from which I copied these details, having once been invited to partake of the pig and having no memory of anything past the first drop of wine, Sunday-night dinner is followed by the line: "The hope that you will be well enough to leave."

The transmission of tradition relies not on invention but on safeguarding quality, controlling it constantly with one's own hands. The Ferragamo family has been making shoes of a uniformly high quality for years; their late father, Salvatore Ferragamo, started making shoes in Hollywood in 1914, having emigrated there from his native Naples. When Salvatore returned to Italy, he interviewed workmen up and down "the boot" and found the best sense of proportion and taste among the Florentines. In 1936, he bought the vast palazzo that now houses the offices and the Florence shop; it is complete with arras and a chapel unconvincingly hidden behind a pair of doors thirty feet high.

When Salvatore Ferragamo died in 1960, his widow, Wanda, took over the business; and although Ferragamo ceased making custom shoes some ten years ago, their shoes, in width sizes that go from AAAAA to C, have kept their reputation as the best fitting, most comfortable, and longest-lasting shoes available. Wanda Ferragamo admits she could not have run the business without "a good governess, a good cook, a good maid, and a good butler"; today, the children brought up by the governesses are running the business, too. Fiamma designs the shoes; Giovanna, the clothes; Leonardo, the men's shoes. Ferruccio handles business, Fulvia does the ties and scarves; and the youngest, Massimo, is studying law but works part-time. Each of them had to make a pair of shoes, as an entrance exam, to be accepted into the family firm. Ferruccio recalls a pair of pumps that took him a week and a half "and had to be worn by some martyr."

All shoes pass under the scrutiny of cousin Jerry Ferragamo, who likes to describe himself as "an engineer of shoes." He worked with Salvatore Ferragamo and perfected the lasts for every size and every fitting; these measurements cannot be deviated from by as little as one millimeter, for, as Jerry says, "a millimeter here, a millimeter there, and soon it's a different shape altogether." His stern standards forbid the fashionable excesses of other firms. "We make clocks, not shoes. You can't judge a shoe from the outside; it's a deep and complex construction like the engine of a car. You can't follow fashion and remain anatomically perfect. Shoes can be judged only with time, like people: It takes awhile to find out who's superficial and who's true."

CHANGING THE WORLD THROUGH DESIGN

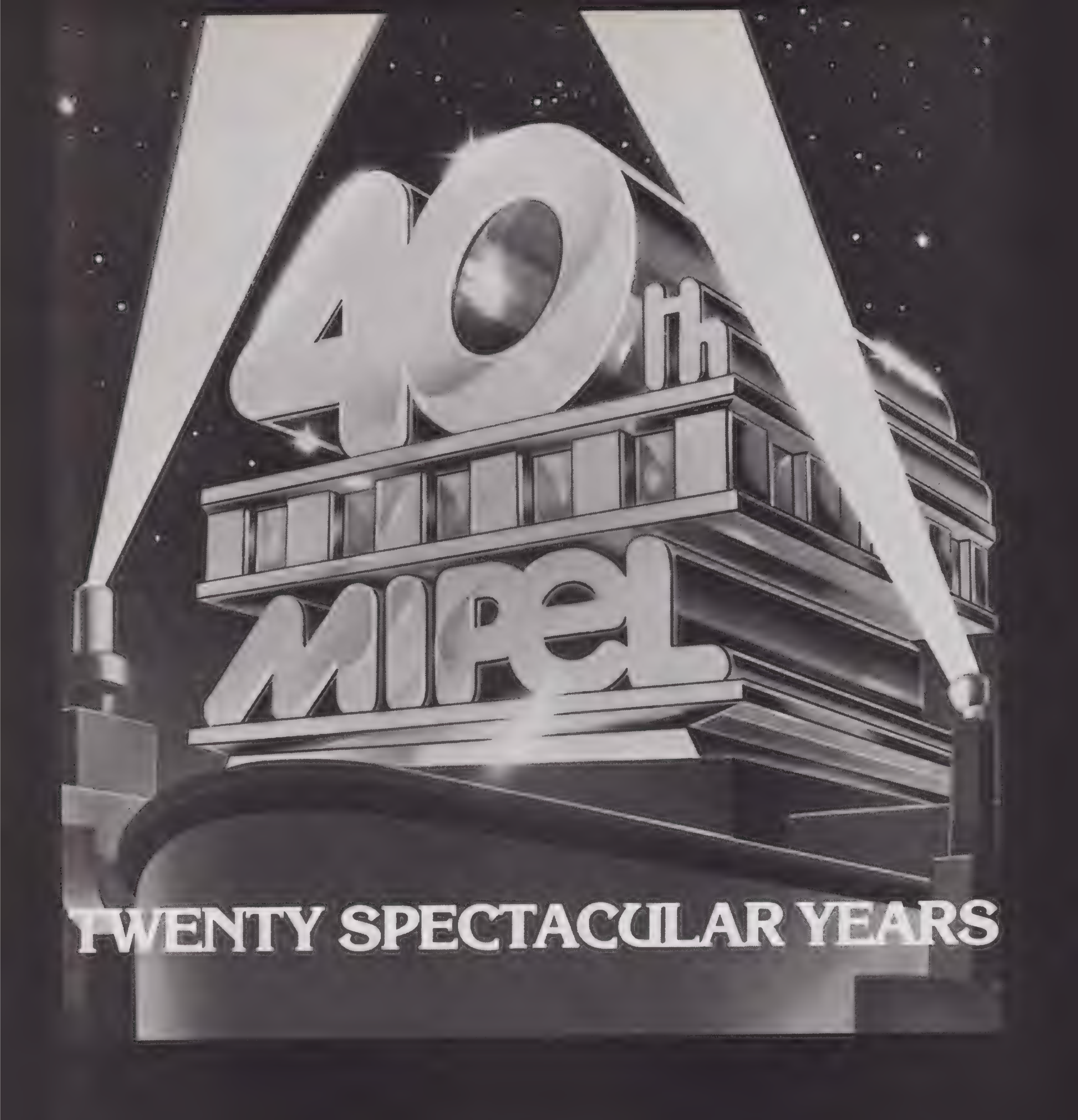
When Camillo Olivetti started making typewriters in 1908, he started from nothing. An idealist with a Jewish back-

("Italian Spirit" continued on page 391)

VALERIO LARI

MIGUEL CRUZ
per

MELEGARI e COSTA
Milano, via Montenapoleone



MILAN, ITALY

LEATHERGOODS MANUFACTURERS' HALL : 29 OCTOBER - 2 NOVEMBER/1981
SUPPLIERS' HALL : 30 OCTOBER - 3 NOVEMBER/1981

41° MIPEL
25 - 29 MARCH/1982

42° MIPEL
28 OCTOBER - 1 NOVEMBER/1982

Photograph: Skrebneski. Fur products labeled to show country of origin.

Can you think of a more spectacular use for a computer than programming GiancarloRipa's metamorphosis cape in five shades of natural mink?

OCTOBER 22-25 1981
APRIL 20-23 1982

THE BEST OF THE ITALIAN FABRIC COLLECTIONS

IDEACOMO

VILLA D'ESTE • CERNOBBIO - LAKE OF COMO (ITALY) VIA REGINA 40
PHONE 31-513312 TELEX 380025 VILEST I

AGNONA - ALBATEX - ALITESS - ALMAR - BATEX AMBROSINI - ARGENTI - BEDETTI`PEDRAGLIO - BELLORA - BINI - BOCCHESE BORDOGNA - BORGOMANERI - E. BOSELLI - BOSELLI JERSEY - BRAGHENTI - BULGHERONI - CAMPI - CANEPA - CANTONI CANTONI SATILAI - CLERICI TESSUTO - COMOSETA - CORISIA - CUCCIRELLI - CUGNASCA - D'ESTE - DUCA D'ORIA - ELISSA ETRO - FALIERO SARTI - F.A.S.A.C. - FILA - F.I.S.A.C. - FRACCAROLI - GUARISCO - HELITA - HELITEX - IDEA - INT. JERSEY STYLE - ITALAJERSEY - JERMI - LORO PIANA - LUCIANTEX - MANTERO - MASERICA - MODATEX - NAJ OLEARI - NEW BOMBYX OLMETEX - OLTOLINA - ONES - OVERDRIVE - PAUL D'ORIEL - PIACENZA - PINTO - PRINI - B AND B RAINBOW - SCACCHI SEGALINI - SISAN - SOLBIATI SASIL - STAR - STUCCHI - TARONI - TERRAGNI - TERRANEO - TJSS - VERGA - VERZOLETTO

Food . . . for the way we eat now: Food that's simple, direct, and straight-from-the-earth, that starts with the best—ultimate—ingredients. Here, what to buy, where to find it: all from Italy, all available here

Lusty PLEASURES

BY BARBARA KAFKA

Italian food seems so American; it fits easily and happily into the way we live today. We no longer think of pizza as anything but American, and pasta is well on the same route to assimilation.

Rather light and direct, Italian food emphasizes fresh and good ingredients. A marvelous tomato salad flecked with good olive oil, fresh basil leaves, and, perhaps, a hint of garlic to liven up the salt and pepper is quintessentially Italian. More and more, this is the way we want to eat: respecting the natural qualities of foods and preparing them with a light touch.

Books on Italian food have been overwhelmingly successful; Marcella Hazan, Giuliano Bugialli, the Romagnolis, and Nika Hazelton are only a few best-selling writers. Waverley Root's book, *The Food of Italy,* available in paperback (Vintage), is a wonderful general (non-recipe) introduction to all Italian food, as is the *"in bocca"* series by Edizioni de "Il Vespro," which is an amusing region-by-region food and culture examination.

Italian wine has blasted off as the import sensation of recent years, owing to both its price and its drinkability. The palate of Italian wine is different, and the cheese it seems happiest with is Italian.

Hundreds of forms and colors and tastes are available in pastas—boxed or freeze-dried or actually imported frozen. Or, we can bring out our Italian pasta makers—extrusion or rolling—and use Italian flours or Italian grains to make a pasta as fresh as any in Italy.

Italian food depends a lot less than our own on meat, which is fortunate if we are interested in authenticity; the sad fact is that, currently, we cannot import any of the mind-boggling variety of Italian-cured meats and sausages from the Northern mountains that fill spectacular shops from Milan through Orvieto and down through the heel and toe of "the boot." For reasons of American government regulations, these delicacies are unavailable; but we hope the day will not be long away when we can sample their delights on our shores.

We now can have several varieties of that most extraordinary Piedmontese rice, *arborio.* Thomas Jefferson may have stolen Italian grains of rice; but our soil and climate are different. American long-grain rice does *("Food" continued on page 392)*

("Italian Spirit" continued)
ground, unitarian and socialist ideas, and faith in the perfectability of man, he ran his factory along enlightened and humanitarian lines: health plans, day care centers, modern architecture. His son Adriano shared the same ideals, was an admirer of the Bauhaus, and believed that it was the duty of industry to make beautiful objects. The Olivetti ideal was shared by other companies; it has produced a philosophy of socially responsible design that has been applied to things as diverse as mass housing and standing lamps that look like hair dryers on sticks.

Today, Olivetti typewriters still win prizes for their design; Olivetti gifts are books and calendars prized by those fortunate enough to receive them; but the Olivetti factory town of Ivrea is a dog's dinner of conflicting notions of modernity, sunk in a constant rain, unredeemed by the least trace of frivolity. In seventy years of well-meaning patronage of design, intellectual soul searching about the responsibility of communication, and brave efforts to elevate the taste of the mass market, Olivetti has led the field in Italian industrial design. Mario Bellini's odd little calculators and Ettore Sottsass' black computer terminals designed for Olivetti may not have changed the world; but, oddly, some of the principles espoused by the Olivettis have come to rest in the domain of fashion, giving the energy of a modern approach to the oldest profession of making women look attractive.

Ottavio and Rosita Missoni did not set about to change anything when they began making their cross-patterned clothes over twenty-five years ago. But to look at their factory today in the calm countryside of Varese, with big windows letting light into the rooms and odd passageways lending interest to dull corners, one could believe that such things as ideal working conditions exist. The Missonis' house is down a lane, surrounded by trees, full of things they have collected in their trips around the world: Yucatan tablecloths, Erté drawings, Gallé vases, Mexican straw boxes, French glass, Clarice Cliff pottery, Primrose Bordier napkins, African beads. The wealth of color and pattern that they deposit on every surface needs a smooth and almost bare minimalism around it; their endless inquiries into primitive techniques of spinning, dyeing, knitting, and weaving are served by the computer technology of their sensitive new machines.

("Italian Spirit" continued on page 392)

("Italian Spirit" continued)

"We're looking for ways of doing a hand-dyed look with chemical dyes; by combining several colors together to serve as one, I can increase the number of colors at my disposal," said Tai Missoni. He lays fibers—silk, wool, cotton, rayon (which Rosita insists is wood and therefore not synthetic)—together on a card, jots down the coding for the pattern, and sends it down to the factory floor. Half an hour later, a little petal of pattern returns to him; he pulls it flat, is satisfied or starts again.

"I couldn't do this anywhere else," he says; and it's obvious that a combination of the proximity of his home and the ready willingness of the women on the machines below has created the perfect environment for turning ideas into reality in minimum time. "I'd like to use just a few colors, and always the same, but that's the luxury of artists. We have reasons of seasons and commerce." His current concern is texture—knits that look like etched concrete tiles, some done in shiny silk on matte wool, some done in Lurex on silk.

Tai wears one of his sweaters—a grey-and-white cardigan ribbed with patches of knitted graffiti—as if it were an old towel. It is the uniform of Italian men of a certain age and a certain spirit.

Women who wear Missoni are of the same stamp; Angela, the Missonis' daughter, makes sure that the Italian women's Olympic ski team comes to stock up every season; lady film directors and Germaine Greer are partial to the complex patterns and easy shapes. There is something about these clothes that is beyond fashion. Driving down the Via Montenapoleone with Rosita Missoni at the wheel of her Volvo stationwagon, I see her fine head turn each time we pass a woman in this season's muted blocks of color. Rosita has on a raincoat lined with knitting, twelve necklaces of somber beads, and a culotte skirt with pieces of snakeskin, a gift from Angela. Women copy her brushed-back short hair, her way of putting together abstract pieces of textile found in Third World markets, her trader beads. They can never carry it off, because they think about it; and unless Rosita Missoni is in her tower studio working, she is not thinking about clothes. The moment she does, she has to get to work.

"Last year I realized all the wrong women were wearing the jersey dresses," she says. "With those unconstructed

("Italian Spirit" continued on page 394)

("Food" continued) not absorb nearly as much liquid, while staying firm and round, as does the Italian. Conversely, we sent them our corn; and while we made wonderful quick breads and puddings and grits and cornmeal mush, they made *polenta*—enough to nourish Venice and large parts of the North. Their corn has, with time and soil, become a little different from ours and we can buy it back in boxes to make our own *polenta*.

Nothing is quite so rare or special in this Italian pantheon as white truffles—flown in fresh in season or put in pastes and jars for our cautious, guilty pleasure the year round. Perhaps we should start our tour of what is actually available in this vast world of imported Italian food with truffles; then we can hastily turn to the equally delectable and more essential oils and vinegars.

(*Note:* While an INE seal on products means the government has approved them for export, not all products will have the seal, although all wines will.)

FOOD

WITH A BOTTICELLI FLAVOR: AMPLE, VOLUPTUOUS, SMOOTH

The plumpest mozzarellas, ripest tomatoes, the meatiest, most intense-tasting olives (right): These most intrinsically Italian ingredients are now the most basic part of our American way of eating. It's only fitting: tomatoes came to Italy from the New World; Italians then developed new, succulent strains

TRUFFLES

Truffles are rare. Like other products of the land, they vary with the soil in which they grow, whether it be in France or Spain or Italy. Italian truffles are generally the most aromatic. White truffles are a specifically Italian manifestation; they are available fresh or frozen, vacuum-packed with just a little water and salt, canned or in paste. The paste is made with olive oil and salt. Truffle purée in jars is also made with olive oil and salt but is a little coarser in texture and has a higher percentage of truffles.

White truffles are almost never used in cooking pâté. Sometimes, in their native land, they are used with Parmesan cheese as the base of the world's most expensive *gratiné*.

Carlo Urbani packs whole truffles in their juice in jars at about $37 an ounce for black, $30 for white. They also package truffle pieces and peelings at lesser prices.

Truffle paste and truffle purée are best thinned with butter or olive oil and tossed in with hot pasta. Do not use very strong olive oil or you will conceal the flavor of the truffles. All truffle pastes should be stored in the refrigerator.

Urbani packages truffle purée in tubes. An ounce of black is about $15; two ounces of white, $45.

A. Betori of Milan has a white truffle purée from Perugia for about $40 an ounce.

There is a truffle paste that is less expensive because it is mixed with puréed *porcini*, the large, luscious, dark brown-topped and yellow-bottomed Italian Boletus (sponge-bottomed mushroom) with the thick baluster-shaped stem. It tells you how expensive truffles are that when they are mixed with expensive *porcini* they become more affordable.

The paste gives a wonderful, deep, woodsy-tasting pasta sauce. Nothing else except butter or olive oil is really needed, but you could try a hint of thyme and a bare whisper of garlic.

A. Betori's porcini-and-white-truffle purée is about $10 an ounce.

MUSHROOMS

Only two kinds of Italian mushrooms are dried for winter use: the above *porcini* and *morchella* (morels). Since mushrooms are primarily water, the expensive dry-weight represents an enormous volume of fresh mushrooms. These need to be reconstituted in warm, not hot, water for about a half hour, with enough water to thoroughly cover the mushrooms but not to drown them—about 1½ cups for 1 ounce of mushrooms in a deep bowl. When you drain the mushrooms, save the soaking liquid for cooking. Reduce it by boiling to about one-third of its original level; add it to flavor a sauce or soup.

Porcini are sliced—with or without the stems—before drying. *Morchella* are dried whole. Larger *morchella* are finer in quality and flavor than the

("Food" continued on page 394)

("Italian Spirit" continued)

things, you don't realize you're putting on weight and you let yourself go. Well, I thought, that's it! Seams!" She found an Irish firm that could make tweeds in the colors she and Tai wanted, and this winter there are Missoni trousers, plus fours, and pleated skirts to blend with the muted landscapes of Tai's wools.

While their sons Luca and Vittorio work with them, along with Angela, the entire family is rarely together at one time. There are always exhibitions and fashion shows halfway across the world, holidays to be taken on sunny islands, European appointments to be kept. One Friday this spring, Rosita was scheduled to go to Paris; before leaving, she took me to the storeroom where current clothes are kept. As I pawed through sweaters, Rosita tried on dresses to wear in Paris. Discarding one after the other, she gazed longingly out the window where the sun was shining on the countryside. "Dammit," she said. "I'm happy here, and I'm going to stay home." That's living the way you want.

Giorgio Armani believes in clothes as technology and says proudly, "I've gotten rid of the superfluous, removed the bows, taken off collars. What I do is technically studied; I have to have my designs ready three months before the collection, to give them to the factory. Once a model is made, I can't change a thing, not a button, not a seam." His offices on the Via Durini in Milan are a succession of tall vaulted rooms, rich with frescoes; but in the room where he works, the frescoes are screened off by mat boards, and low lamps concentrate light on his table. He draws on white paper for the summer, black for the winter, and behind the ornate screens he puts up around himself one senses a desire for a rational world in which there are a cause and a place for everything.

Armani's ascension to the top rank of international designers has happened in the last six years; he has changed the way men dress, managing to make male elegance both more casual and sexier. Armani approached women's clothes at first like a tailor, circling the problem of women's bodies and the mystery of why evening dresses always had to be drifts of organza or swirls of georgette by warily offering strict jackets and draped collars instead. Women bought, and clamored for more.

Drawing nearer, he started to dissect

("Italian Spirit" continued on page 400)

("Food" continued) smaller ones. While both of these are wild mushrooms, the *porcini* are sometimes sold in this country as "dried Italian wild mushrooms." The more expensive *morchella* are always given their proper names.

Dried *porcini* are generally used in pasta sauces—sometimes mixed with cultivated mushrooms. They are also used to intensify the flavor of soups and stews. *Morchella* are usually the focal point of a dish in a light cream sauce, sometimes with tarragon or other herbs. The meats used with them are more often veal and chicken; the meats cooked with *porcini* tend to be beef, pork, hare, and other game.

Porcini are also packed in olive oil and preserved that way. To use, sauté them at high heat in their packing oil. Flavored with garlic and herbs, they are delicious in omelets, on pasta, and in meat sautés where texture is important.

Porcini Lusso, packed in wine vinegar and olive oil by A. Betori, sell for about $20 a 155-gram jar.

A fifteen-gram bag of dried porcini from Bruschi Borgotaro sells for about $2.50.

Loose dry porcini sell for about $4.50 per ounce.

Loose dry morchella sell for about $15 per ounce.

OLIVE OILS

The best and most distinctive olive oils of recent years have been coming from vineyards where olive trees and grape vines once grew together. But not all good olive oil comes from vintners. Much of it is "packaged" in the city of Lucca. Today, many Luccan firms produce—not necessarily from their own trees but from crude oil—a finished product they bottle, can, or ship in bulk. Other large producers of olive oil are located in Sicily, which, historically, has always produced a more pungent, heavier oil.

Since there is no guarantee today that all Italian olive oil is Italian-grown, only that it is Italian-produced, it is possible to understand the distinction only on the grounds of style. Whether the oil is of Italian origin or not, it must conform to Italian regulations to be packaged and even possibly exported by Italy. The situation is extremely confusing. Basically, names such as "extra virgin" have to do only with the amount of acidity in the oil. Technically, the less acidity, the finer the oil.

An oil does not have to be what is called "first pressing" to qualify as extra virgin, it only has to conform to the legal requirements for acidity percentage and cannot have been chemically treated in any way. This last criterion is important, since the mashed olive pulp from which the oil is extracted can be squeezed many, many times and the last pressings will be so dark in color and so contaminated by acids and solids that they have to be chemically treated to be desirable for consumption. This oil, blended if the producer sees fit with other grades of oil to a house taste, can still be called olive oil but it is no longer virginal. The last pressing is so contaminated it can only be used for industrial purposes. Most olive oils should not be kept for more than a year and should be kept in a cool, dark place or they will deteriorate.

Almost all the oils we mention here are expensive, premium oils. Remember that oil, like wine, varies from year to year in taste and color. While few fine oils are pale in color, greenness, while beautiful, does not necessarily tell you that an oil is finer but has to do with the year and the condition of the olives from which it was made.

Badia a Coltibuono, extra virgin, $19 a liter.

Olivieri olio di oliva, extra virgin, $14 a liter.

Castell'in Villa, extra virgin, made from the first pressing with less than 8 percent acidity, $16 a liter.

Castello de Fonterutoli, a first-pressing extra virgin oil, about $18 a liter.

Castello de Cacchiano, a first-pressing extra virgin Tuscan olive oil, about $18 a liter.

Poggio al Sole, a first-pressing extra virgin from Siena, about $20 a liter.

Lucca Extra, extra virgin packed by Callisto Francesconi, about $6 for a 32-ounce tin.

Fattoria I. Pozzi's extra virgin oil from the Sienese hills, about $8.50 a half-liter. Wax sealed.

Sasso pure olive oil, about $4 a half-liter tin.

Amastra, a Sicilian olive oil, about $6.50 for a 32-ounce bottle.

VINEGARS

Italian white-wine vinegar is meant to be light, to point up the flavor of the olive oil and the greens or vegetables without interfering with them. There is red-wine vinegar made in Chianti, but it is hard to find and is somewhat thin in taste. The historic and rich-tasting *aceto balsamico* is meant to be attended to. Despite the fact that it has high—6–7 percent—acidity, it does not in any way taste sharp. In fact, it can be drunk straight as a restorative (thus, *balsamico*), or served with some sugar and even some pepper over ripe berries. In making a salad, a small amount of *balsamico* will sometimes be added to white-wine vinegar to enrich and soften it. *Balsamico* is one vinegar that does not seem to interfere with wine.

Fini, "aged over a long period," is the heaviest and is considered by Marcella Hazan and Giuliano Bugialli to be the finest aceto balsamico. The taste is both sweet and sour with 6 percent acidity. Imported exclusively by Williams-Sonoma in 8.8-ounce bottles, $7.

Duke of Modena Reserve, produced by Grosoli A., a light balsamico with 6 percent acidity, sold in 6½-ounce bottles. About $3.50.

Monari Federzoni, a medium-rich balsamico, comes in 17-ounce bottles. About $3.50.

Sasso makes an amber wine vinegar from white wine flavored with tarragon, rosemary, bay, sage, and oregano with 7 percent acidity. 17-ounce bottles, $2.75.

Cirio's red-wine vinegar, made of D.O.C. (meeting certain government standards) wine, light in color and 7 percent acidity. About $2.50 for a ½-liter bottle.

Berio and Bertolli also make all-purpose vinegars of 7 percent acidity for about $2.50 a pint.

OLIVES

Olives vary enormously in size, variety, and flavor, the latter affected by the way they are packed—either in a salty or vinegary brine, in oil, or in a vacuum-packed can. Additionally, they are sometimes seasoned with garlic or spices. The seasoned olives, the extra large

green Sicilian olives, and the medium-sized roundish purple-brown-black *gaeta* olives with a meaty texture are usually eaten when drinking an aperitif or find their way into antipasto. The small, firm, intense-tasting green and black olives are used both for cooking and for nibbling with drinks.

Green Sicilian olives, in salt brine with spices, are sold from barrels in many stores for about $4 a pound. Jarred by Amastra, they are about $2.25 for 10 ounces.

The small black gaeta olives packed in salt brine sell for about $4 a pound.

Sanremo also has jars of tiny black olives, almost Niçoise, packed in brine. About $2.50 for 10½ ounces.

PASTAS

Pasta comes in a seemingly endless variation of forms, but it can be divided into two basic sorts: without eggs (made with water) and with eggs. The kind without eggs would seem to be the more historic, starting in the South; Italy's first granary was in Sicily. Today, wheat is grown in the North, as well. Egg pastas come primarily from the North because it is richer and can afford to use its eggs for this sort of thing. The best water pastas are still made in Southern factories. Both kinds of pasta can now be found in both regions.

By Italian concept, the best wheat for pasta and bread is hard durum wheat, ground as semolina in Italy. Today, much of this wheat comes from America, which proves we can make perfectly good pasta here. The wheat grain, or berry, is used whole but with its outer husk removed. It is called *grano*. The machines for shucking the berry are Italian. You can buy *grano* here; it is American-grown wheat that has been shipped to Italy for processing and then returned here. But you can even make perfectly good pasta from all-purpose flour.

More and more brands of pasta are being imported. Among them: Carmine Russo, Mennucci, del Verde, and de Cecco. By law, Italian dry pastas have less water than ours. Consequently, they swell more and hold their shape better when cooked. (A good book in which to look for identification of pasta shapes is Jack Denton Scott's *The Complete Book of Pasta*, a Bantam book.)

For the first time, filled pastas are also being imported. Some are miraculously freeze-dried so they can sit out on the shelf, and others are frozen and must be kept that way.

Amore has freeze-dried tortellini and raviolini, both filled with a blend of cheeses. About $2.25 for a 7-ounce box.

Fini's frozen tortelone is made of egg noodles stuffed with ricotta, spinach, and Parmesan cheese. About $4.25 for 8.8 ounces.

Pezzullo's fusilli is made from durum wheat semolina. About $1.50 for 1.1 pounds.

Mennucci makes a range of dry pastas including noodles, lasagne, shells, and manicotti, available in both egg and spinach varieties; a package of mixed egg and spinach noodles; and spinach spaghetti, all in 14-ounce boxes (except manicotti, which are 8 ounces) for about $1.25. In 1-pound packages, there are noodles in assorted shapes, from ziti and rigatoni to vermicelli, spaghetti, and elbow macaroni—all for about $1.25.

Del Verde also offers a wide range of dry pasta products, including tomato fettucine, stone-ground whole-wheat spaghetti, egg noodles, spinach egg noodles, spinach spirals, spinach macaroni, and tiny pastina. All sell for $1 to $2 a pound.

De Cecco's dry pastas include egg, whole-wheat, and spinach, each selling for about $1.25 a pound.

De Cecco's semolina flour sells for about $1.25 a 17½-ounce package.

Grano, Italian whole-wheat grains, sell for about $1.50 a pound.

RICE

Arborio, which comes from the Po Valley, is short-grained with a white spot on each grain and seems to be the best for making risotto; but there are different qualities even of *arborio*. The *superfino* seems to be the most absorbent and hence the best; it is also somewhat longer grained than the *fino*. All *arborio* found in America come with the INE seal.

Additional confusion comes from the fact that there is another rice called *avorio*, which is not currently imported into the United States.

There also is fine rice from Piedmont, where three-quarters of Italy's rice is grown. The best quality rice for risotto from here is called *ambra*, because of its golden color.

Risvi's superfino arborio comes in a 2-pound package for about $3.50.

Asti's 1-pound bag of superfino sells for about $2.10; in a 2-pound beige cloth bag, it sells for about $3.75.

Marco Polo's superfino arborio comes in 500-gram and 1-kilogram cloth sacks for about $1.75 and $3.00, respectively.

Amore packs their arborio in 1-pound cloth bags for about $2.25.

Tesori's golden ambra rice in a red, white, and green box is about $2.75 a pound.

TOMATOES

It is a shock to realize that there were no tomatoes in Italy until the discovery of America. Since then, they have done wonders with our fruit by way of breeding particularly succulent new strains.

There are various brands of canned plum tomatoes, some packed with basil and some without. Tomato paste in tubes keeps particularly well—especially if used only in small amounts.

Relatively new to this country, expensive but terrific: dried sun-ripened tomatoes packed in olive oil. They are intensely sweet and make a perfect addition to an antipasto.

Sanremo sun-dried tomatoes packed in olive oil, seasoned with salt, pepper, and herbs, are imported by Dean & DeLuca. About $6.50 a 10½-ounce jar.

Cirio's tomato paste comes in 140-gram tubes for about $1.25.

Francesco Rinaldi's peeled plum tomatoes with a few basil leaves sell for about $1.75 for a 35-ounce can.

PESTO

Basil goes wonderfully with tomatoes, but it is also the base of a pasta sauce that long predates tomatoes in Genoa—pesto. Genoese basil, small-leafed and intense, tastes different from our own. Try a spoonful of pesto in a bowl of minestrone, or mix some in a salad dressing, or with cooked mushrooms or spinach as a sauce for chicken, or spoon some onto cooked vegetables.

Tigullio packs 16 ounces of their pesto, made with basil, Parmesan and Romano cheeses, pine nuts, olive oil, garlic, and salt, into a canning jar for about $10. Their 3-ounce jar is about $2.

Tesori's pesto sauce sells for about $2 for a 3-ounce jar.

Delanglade has a 3-ounce can of pesto made only with basil and oil for $1.25.

Pine nuts (pignoli), available in bulk, are about $7.50 a pound.

FISH

Italians pack their catch in the oldest way, in salt, as well as canned in olive oil and in pastes used to flavor sauces. The olive-oil-packed fish often forms an important and delicious part of an antipasto. The salted fish should be well washed in water before using.

Anchovy paste is a wonderful and underused ingredient. Not only can it zap up pasta sauces, but much like the ancient Roman fermented *garum*, it can also add a note of mystery and salt to many kinds of sauces. Keep it in the refrigerator.

Salted anchovies, packed in the fishing center of Margiotta-Recca (in Northern Italy), come in 11.11-pound tins for $45 or, for average use, in a 1-pound tin for $4.

They also pack anchovies in olive oil. A 3½-ounce jar is about $2.

A 2-ounce tube of anchovy paste from Wax & Vitale is $1.50.

Sardine paste, as made in Italy, is more complicated than anchovy paste. Fish combined with herbs and spices, it is really a seasoned sauce for pasta, the kind of sauce that you would find in Sicily and other parts of what was once Magna Graecia.

Salted sardines canned in Margiotta-Recca come in 1-pound cans for about $4 and in 11.11-pound cans for about $45.

Antonio Contorno makes a condiment of sardines, fennel, small raisins, onions, pine nuts, and oil, which they recommend serving with macaroni. $1 for an 8½-ounce can.

Andrea Pensabene makes their own version of this sardine-flavored condiment, also in 8½-ounce cans for $1.50.

Tuna is a fish of another color, another family, and another flavor. Italian-packed tuna is particularly different, in that it is packed in olive oil. This is not the tuna for sandwiches but for a fabulous midsummer salad, an antipasto, or *vitello tonnato* (veal with tuna sauce).

Simmethal and Delanglade both have 3-ounce cans of tuna packed in olive oil which sell for about $1.75.

ANTIPASTO

Fish and olives are not the only good things to come prepared in tins for a truly Italian antipasto. Try one or more of the individual or mixed vegetables put up specifically for this use. These are emergency rations of the very best kind. *("Food" continued on page 396)*

("Food" continued) Polli makes an antipasto of gherkins, carrots, tuna, olives, artichokes, onions, mushrooms, cauliflower, capers, and pimentos in a piquant sauce of soybean oil, tomato paste, vinegar, and various spices, available in 3½- and 7-ounce jars for $2 and $3.75, respectively.

Andrea Pensabene makes a caponata di melanzane, a Sicilian eggplant appetizer, which sells for about $1.50 for 10 ounces.

Chiazzese's artichoke hearts sell for about $2 a 6-ounce can.

Polli's artichoke hearts, packed in soybean oil with vinegar and salt, sell for about $3.75 a 6-ounce can. The 9-ounce can is about $5.

Polli also produces mixed red and yellow peppers, sold in 9- and 25-ounce jars, as well as 8-pound, 14-ounce tins, for about $2.50, $5, and $11, respectively.

CHEESES

Italian cheeses are very different from other nations' cheeses. Those meant to be eaten fresh, particularly at the end of a meal, can be made from sheep's, goat's, or cow's milk. Of these, the creamiest, whitest, youngest, most seductive is *mascarpone*—a dream to eat with a spoon. In Italy, people eat it only the day it's made. Unfortunately, we can't get it that fresh.

Mascarpone, a triple-creme from Lombardy, is available plain for about $8 a pound and layered with basil or other herbs for about $10–15.

Mauri produces Maurella for $7 a pound and a little less-creamy Tortalpina for $6.75.

Caciotta refers to small, soft, slightly cured cheeses. Dolomiti's sells for about $8 a pound.

Robiola, a group of soft white Piedmontese cheeses, sells for $3 to $10 a pound.

Then there are the sharper, firmer cheeses good to eat and good to cook with: *Parmigiano Reggiano* and *Grana-Padano*, both made from cow's milk. The *grana* tends to be harder than the Parmigiano and milder in flavor.

Parmigiano Reggiano sells for about $9 a pound. Grana-Padano sells for about $7.

The other two similar cheeses that may also be used for grating are *Pecorino sardo* and *Pecorino romano*. The *sardo* is the sharper and saltier.

Pecorino sells for about $6 a pound.

Ricotta is two different cheeses, both normally made from the whey of cow's, ewe's, or even buffalo milk when other cheese or butter is being made. Fresh *ricotta* is almost never imported as it is too perishable. There is imported *ricotta salata,* however—white and crumbly but firm and salty. It is much like *feta* and is often served with antipasto or in salad. It is much better than almost all the *feta* that we can get here.

Ricotta salata sells for about $5 a pound.

From Southern Italy comes a group of cheeses that are historically made from buffalo milk. Formed into curds and then further processed, they are *mozzarella, provolone, scamorza,* and *caciocavallo.* All are used for both eating and cooking. Today, most of these cheeses are made from cow's milk. In some places, however, you can get the delicate white *mozzarella di bufalo* in water. Eat it sliced with tomatoes, olive oil, pepper, and fresh basil.

Provolone may be *dolce* (sweet) or *piccante* (piquant). The longer it is kept, the sharper it will be. Some *provolone* is smoked and then aged. *Scamorza* is a smaller version of a *provolone,* usually eaten quite fresh. *Caciocavallo* is the largest, longest-aged, and hardest of these.

Where possible, look for cheeses made in the South rather than in Northern factories.

The mozzarella di bufalo comes in pieces from 4 ounces to 2 pounds for about $12 a pound.

Provolone sells for about $6 a pound, scamorza for $5, and caciocavallo for $8.

The exceptional cheeses are from the North: *Gorgonzola* and *taleggio* from Lombardy, *fontina* from the Val d'Aosta. The *Gorgonzola* may be sharper or milder; but it is always creamy and delicious. *Taleggio* is a light-colored, creamy, runny cheese when it is young. It can become quite pungent when it is aged. *Fontina* is often falsified; look for the imprint of the *consorzio* on the rind. *Fontina* that is aged is nutty and delightful.

Mauri produces an excellent taleggio for about $8 a pound.

Creamy green-veined Gorgonzola is about $6 a pound.

True fontina Val d'Aosta is about $8 a pound.

("Food" continued on page 399)

Lei di LANCETTI

Delizioso!

Taste the intriguing liqueur from Italy. Taste the richness of real cream, the smoothness of fine Italian Spirits and other delicious ingredients.

Try it . . . Delizioso!

IMPORTED FROM ITALY

ORIGINAL

VENETIAN CREAM

ITALIAN CREAM LIQUEUR

PRODUCT OF ITALY

VENETIAN CREAM™ LIQUEUR

("Food" continued)

SWEETS

While you cannot buy imported ice cream or fruit ices, you can make them for yourself with the fabulous electric ice cream machines imported from Italy that do not require ice. Other manifestations of the Italian sweet tooth are good honeys and jams to spread on bread; biscuits; *amaretti,* the classic dry almond cookies from Saronno; *Offelle di Parona,* butter cookies which seem bland at first and then become addictive; *Panettone,* a kind of lighter, drier kugelhof with candied fruit.

Finally, there are the candies—many different kinds of rich chocolates and the nougat-based *torrone. Mostarda,* or candied fruits in a mustard-flavored syrup, is traditionally served with *cotechino* or other boiled meats, or with cheese for dessert, or as a fried-food garnish.

G.M. Gavorrano honey: 750-grams, about $20.

Lazzaroni's amaretti di Saronno biscuits are about $8 for the 1-pound tin, $35 for the 70-ounce size. The smaller amarettini are about $4 for a 4½-ounce tin.

Offelle di Parona's biscotti, imported by Dean & DeLuca, sell for about $11 a pound.

Panettone are made by several companies, including Perugina, Alemagna, Malta, Amore, and Tesori, in 1- and 2-pound sizes for about $7 and $11, respectively.

A 13-ounce jar of Dondi's candied fruit in mustard sauce is about $4.

MISCELLANEOUS

Saffron has a long tradition as rich as its yellow color. It was once one of the major imports of the spice-rich city of Venice. Today, a particularly fine variety of this expensive condiment is grown in the Southern region, in Abruzzi.

Due Re: Saffron in 1.3-grams, 45 cents.

Italian baking powder and yeast are somewhat different than our own. Using them makes it easier to follow recipes in Italian cookbooks.

Antonio Bertolini has baking powder with or without vanilla: 16-grams, about 25 cents.

DRINKS

While Italy is an enormous wine producer, it is also an enormous producer of bottled waters both *gassata* (bubbly) and *nongassata* (without bubbles).

Ferrarelle's mineral water comes from Riardo, outside Naples, and sells for about $1 for a large bottle, 50 cents for a small.

San Pellegrino's mineral water is about $1.50 for a 1-liter bottle, 75 cents for a half-liter.

San Michele's mineral water sells for about 85 cents for a large bottle.

Fiuggi's mineral water sells for about $1.50.

Crodo's mineral water from springs northeast of Milan is available naturally carbonated in 8- and 31-ounce bottles, noncarbonated in 31-ounce bottles, about 80 cents for the small, $1.25 for the large.

In addition to the plain bottled waters, there are flavored ones, sweet and fruity or bitter.

San Marino has pear, apricot, and peach nectar in small bottles for about 35 cents.

Crodo makes several sparkling drinks—rabarbaro (rhubarb), chinotto (a citrus blend), aranciata (orange), and aranciata dry (bitter orange) which sell for about 60 cents each.

There are also syrups to add to bottled waters. Perhaps the most unusual—and most typically Italian—is from almonds, *Orzata.*

Orzata is about $3 for a 25½-ounce bottle.

Italian coffee is the best in Europe. With or without your Italian espresso maker, you now can have that coffee here—in beans, as ground, as instant—regular or decaffeinated.

Musetti has whole decaffeinated coffee beans, 8.75-ounces vacuum-packed, about $5.50.

Faemino's espresso coffee, freeze-dried and decaffeinated, is called tranquillo and sells for about $1 for a 46-ounce package.

After too much food or the acid of too much coffee, try the Italian solution, *Fernet-Branca.* While this is quite bitter, you may like it.

Fernet-Branca bitter appetite stimulant sells for about $8.50 for a 25.4-ounce bottle.

EQUIPMENT

Olympia's Cremina espresso-cappucino maker sells for about $300.

Bialetti's electric pasta maker is about $180.

The PastaMatic from Simac, an extrusion machine which mixes the dough, is about $225.

Simac also makes an electric ice cream maker, Il Gelataio, which retails for $350.

The Ugolini Minigel, also electric, another ice cream maker, retails for $750.

ITALIAN FOOD-FINDER

In the U.S., these stores carry an extensive selection of imported Italian food products. Stores marked with asterisks will mail order.

Northeast: Dean & DeLuca, 121 Prince St., New York NY 10012 (212) 254-7774. Balducci's,* 424 Avenue of the Americas, New York NY 10011 (212) 673-2600. Manganaro Foods,* 488 Ninth Ave., New York NY 10018 (212) 563-5331. Martignetti, 64 Cross St., Boston MA 02113 (617) 227-4343. Pasta & Cheese, 31 East 72nd St., New York NY 10021 (212) 249-2466; this shop has the largest stock of all their stores. Suzanne's, 1735 Connecticut Ave., N.W., Washington DC 20009 (202) 483-4633; no mail order but will ship on request. Todaro Brothers,* 555 Second Ave., New York NY 10016 (212) 532-0633.*

Southeast: Fonte Finer Foods, 4910 Central Ave., St. Petersburg FL 33707 (813) 321-8903. Laurenzo's Italian-American Supermarket, 16385 West Dixie Hwy., North Miami Beach FL 33160 (305) 945-6381. To Market To Market, 3195 Commodore Plaza, Coconut Grove FL 33133 (305) 446-6090; will ship on request.

Midwest: Alesci Imported Foods, 4333 Mayfield Rd., Cleveland OH 44121; five branches in Cleveland, one in Cincinnati. Conte di Savoia,* 555 West Roosevelt Rd., Chicago IL 60607 (312) 666-3471. Italian Importing Company,* 407 East 5th St., Des Moines IA 50309 (515) 243-7260.*

Southwest: Jim Jamail and Sons Food Market, 3114 Kirby Dr., Houston TX 77006 (713) 523-5535. Sorrento Foods,* 5518 Sepulveda Blvd., Culver City CA 90230 (213) 391-7654. C. Steele & Company, 7303 East Indian School Rd., Scottsdale AZ 85251 (602) 947-4596.*

Northwest: De Laurenti, 1435 First Ave., Seattle WA 98101 (206) 622-0141. Oakville Grocery Company, 1555 Pacific Ave., San Francisco CA 94109 (415) 885-44116.* ▽

OGGI OF ITALY 1051 Third Avenue, New York, N.Y. 10021 (212) 751-0186

("Italian Spirit" continued) elements of costume, drawing out lapels to eliminate them, examining the set and shape of sleeves, questioning the *raison d'être* of skirts. "I felt something had to change," he says, "especially in evening clothes." He decided on culottes, "a new way of holding the legs," a way of saving suits from executive grimness. He worked with his factory on construction, made his own fabrics out of weavers' scraps that he reconstructed in his own way and sent back with an order. His experiments—turned out at the rate of a thousand pieces each—worked, and Armani's style has evolved in six years into something absolutely recognizable, with a purity and a stamp all his own.

As he sent each girl out onto the runway at his collection this spring, Armani let her go with the gesture of one releasing a dove. In the wings, he had told the models who were acting flighty, "I want you to show some respect. What you're handling is the sum of four months of hard work." Years, he could have said: Jackets adapted from kimonos into tight cuirasses that hugged the torso but rested open on the hips; evening coats with two crossed pleats on the back, feats of engineering; short culottes that rose on the sides "to elevate the body"; jackets of smocked leather, lined in fur, complicated yet plain like Japanese picnic boxes. "I refuse the banal, the easy, the simplistic," he says. "I like it if a woman has to think awhile before buying something of mine."

As surely as Giorgio Armani has changed fashion, Giorgio—or Giorgetto, as he's known—Giugiaro changed cars. This forty-three-year-old designer is responsible for Fiat's latest utility model, the Panda, which looks a little like a Swiss Army hat. "Fifty-percent of the people who see it don't like it," says Giugiaro. "They're using old esthetics." The car has a lower shell of grey-black plastic, and its back is raised like a foraging rabbit's. "I had to raise the back to make it comfortable for four people. It's a cheap car for poor people who have a lot of kids."

Giugiaro can afford the irreverence; he is the foremost designer of cars in Italy, perhaps in the world. Since he gave up art studies and started designing, he has been responsible for the Alfa Romeo Giulia GT, Aston Martin DB4, Maserati 5000, Simca 1000 coupe, Ferrari 250 GT, and the Fiat 850 Spider; with his own company, Italdesign, he has created the BORA Maserati, Alfa Romeo Alfasud, Lotus Esprit, Volkswagen Scirocco and Volkswagen Golf, Alfetta GT, Audi 80, the Lancia Delta. "I had to design cars to earn a living, so as to be able to do what I wanted. Then, I realized I'd better learn to like what I did, because I wasn't going to be able to stop."

As Giugiaro sees it, people used to spend the most money on cars they were the least comfortable in. The crisis of the last ten years changed all that: rich climbed into Golfs and wore jeans as disguise. "Now that they're coming out of hiding again, I suppose it will be back to showy cars, but the cleanest and most rational designs are the ones that still have a chance. Thank God for crises," he adds. "When there's total freedom, man gets futile."

The combination of modern esthetics and a technical approach is even found in the costume jewelry of Donatella Pellini, a beautiful young Milanese designer who makes ruffles of black "Porsche" metal and matte black bangles; one of her clients is Paris designer Claude Montana, for whom she makes jagged flat stars set with improbable stones. On silk ropes that tie together, in the Indian manner, with silver filigree clasps, she strings turquoises with resins that look like amber. The most showy pieces are restrained by a sure sense of proportion, an eye for the limits of matter. Her bracelets do not break, her earrings don't fall apart; she spends hours testing the resistance of what she makes. It would come as no surprise to hear that she has started making cars.

Giorgio Strehler, the great innovator of Italian theater, uses industrial materials to give new dimensions to his production sets. For Strindberg's *Storm*, the stage was bisected diagonally by a sheet of plastic that served both as a reflecting mirror and as a transparent screen. Behind the screen, doubles of the characters onstage moved around, deliberately out of sync with the action onstage, to suggest the misgivings of the soul. In Strehler's production of Brecht's *The Good Woman of Setzuan*, the entire play was set on water; the floor of the stage was covered in a sheet of thick plastic that contained deep puddles through which characters waded, cursing the Setzuan rain and the Setzuan rice paddies.

Milan and Rome are full of examples of the cross fertilization between industry and fashion. At Fendi, bags and luggage are made of industrial-flooring rubber;

("Italian Spirit" continued on page 402)

propos

SANLORENZO®

OGGI-MIAMI

André Laug

NAN DUSKIN

Philadelphia

("Italian Spirit" continued) the idea struck Anna Fendi one day on an escalator in Paris. Sergio Bini, rejecting the option of elitist specialization, has chosen instead to make his fabrics accessible and modern: the most successful of his summer cottons for next year is one lacquered to a slightly gummy finish; it rustles like taffeta and has the surface sheen of a jelly bean. Mariuccia Mandelli, for her Krizia collection, uses a waffle-stamping on silk that one would expect to find in some component of a nuclear reactor; some of her short culotte skirts are made of a thick material with a matte surface that seems to be from the inner roof of a car.

The Venetian glass blowers of La Murrina have, on sale in their Milan showroom, a glass shade for a hanging lamp; the shade is shaped like a handkerchief thrown casually over a globe, with a curved hem and waving points as delicate as batiste. The modern light shop Artemide shows garden lamps that are poles topped by "hats" of upside-down terracotta bowls decorated with plastic ivy in the best tradition of the toppers of Ed the Talking Horse. The sofas at Cassina wear rumpled white slipcovers, deliberately baggy; they look like summer dresses at the end of a long day.

Architect Aldo Rossi likes coffeepots. When he designed a floating wooden theater for the Venice Biennale, he shaped it like Shakespeare's Globe Theatre, eight-sided, but topped it with the conical hood and spherical knob of a coffeepot. In his slate-blue studio, coffeepots are lined on the mantelpiece behind his desk.

Rossi insisted on a metal roof for his theater, despite the protests from ironworkers that it would not be practical. "I have always drawn towers with cupolas on top," he says, "and I like Maine lighthouses. It's the clarity of the baptistery form. Reality is always made of connections; it's impossible to have a unilateral reality." Even a schoolhouse he designed has the conical roof and cylindrical body of his favorite objects. In his studio, there's the good smell of fresh wood, used for the models of buildings. They don't always get built. "Being an architect is like trying to make films. You need a great deal of capital, the help of all kinds of people, and you have to organize it yourself."

Gae Aulenti is more verbal about the problems of architects today. In her mid-fifties, she looks much younger; dressed in a dark-red skirt and a woolen shirt, she perches on the second-story platform that serves as her office in the converted house next door to Milan's Chiesa di San Marco. "There are two opposing currents at work right now," she says. "One is dedicated to ephemeral things, like the Baroque festival they had in Rome at the Piazza del Popolo where they let off balloons and had fire, water, and earth to round off the elements; the other is dedicated to things that last. I'm in the second category." On the wall behind her are her plans for the Musée d'Orsay, which she has designed for the French government. Until she received that commission, she had not built anything for five years. "There are more architects and designers in Italy than in any other country and a disproportionate amount of architectural magazines. All the energy goes into discussing theory. These are not positive years."

Gae Aulenti has been designing theater sets for Luca Ronconi. For Ronconi's production of the Stockhausen opera *Donnerstag aus Licht*, she made an enormous bird, covered in condor feathers, to fly across the stage. "It was a childhood memory I wanted to express, that of immense animals. I was attracted towards theater as a way of deepening my culture; I realized the fake is as important as the real, that one must inquire not only into the concrete but into the illusory. I've gained in ambiguity. You can't forget the problems of the society you live in, they're part of your baggage; and when everything pushes to destruction, you must fight back by doing your own work better than well. One must affirm through one's work that beauty exists; we must seek beauty, we must make it. There's a continuity and a tradition in European culture that we must safeguard. Others want to break it, decant themselves from it, bring in elements from strange places, and follow the lead of mass culture."

The "others" are the Italian Post Modernists.

BEYOND BEAUTY

In the United States, Post-Modernism means Philip Johnson putting roofs on things and building a brick cottage. In Italy, it means a movement away from the idealism of Olivetti and the founding fathers of Milanese design: a move towards a resignation that embraces, even beckons, the decay of those ideals in the twilight of Western industrial society. Its prophets are Paolo Portoghesi, Andrea Branzi, Alessandro Mendini. Portoghesi

("Italian Spirit" continued on page 405)

Enny ITALY
Available at these and other fine stores.

Alaska
Nordstrom

California
Macy's
Century City Luggage
Malm Luggage
Matthews
Nordstrom

Connecticut
Bloomingdale's
G. Fox & Co.

Illinois
Marshall Field
Matthews
Charles A. Stevens

Louisiana
Goudchaux's Inc.

Massachusetts
Bloomingdale's
Jordan Marsh

Minnesota
Harold (Minn.)

Nevada
El Portal Luggage

New Jersey
Bamberger's
Bloomingdale's

New York
Bloomingdale's
B. Altman & Co.
Crouch & Fitzgerald

Ohio
McAlpin's Designer Shop, Kenwood Cinn.
Shillito's
H&S Pogue

Oregon
Nordstrom

Pennsylvania
Bloomingdale's

Washington, D.C.
Bloomingdale's

Washington (State)
Nordstrom

Canada
Harridge's Ltd (Ontario)

Any-time, any-place, any-where...
Enny is there!

Truly THE handbag for the '80's.

Creamy soft 'cause it's made from the world's most luscious leather.

Exquisitely crafted as only the Italians know how.

To own it is not enough. You must possess it!

Enny
ITALY

Those who appreciate it, deserve it.

Enny U.S. Corporation • Suite 3107 • Empire State Building • 350 Fifth Avenue • New York, NY 10118 • (212) 594-5311
New York • Florence • Paris • London • Dusseldorf • Tokyo

"BOLLA TREBBIANO, WELCOME TO THE FAMILY."

—Franco Bolla

"Creating a great wine, my grandfather taught us, includes knowing which wine to create. A truly superb taste, he believed, comes along only very rarely.

"Which brings us to Bolla Trebbiano. This delicately light, dry wine is the first one we Bollas have added in over forty years.

"Why so long a wait? In a word, taste—the taste a wine must have to have the Bolla name. And Trebbiano is very much a Bolla."

FROM THE BOLLA FAMILY OF GREAT WINES.

IMPORTED BY THE JOS. GARNEAU CO., N.Y., N.Y.

BARBARIAN SPLENDOR TURNED INTO A GOOD JOKE

would make people think, and that the best way to do that was to startle and hope to scandalize; although, after the revolution of modern art, it was difficult to make a stir anymore. It is no wonder that he makes more theories than houses.

The Post Modern spirit gives a certain excitement to Milan, for it is now possible to look at Arnaldo Pomodoro's huge brass sphere in Piazza Diaz and dislike it, without qualms. The placement of Mussolini-period buildings in Piazza San Babila had always seemed to me particularly depressing in its grey, empty width. Gini Alhadeff, one of Giorgio Armani's right-hand women and a veteran of architectural wars, one day pointed to the uncomfortable vacuum of the square and said, "It's the eerie charm of Piazza San Babila," and then, in Post Modern terms, I understood. On certain levels, Post-Modern in Milan is the child of kitsch, the son of Fiorucci. No one buys their leopard-spotted plastic raincoats at Fiorucci anymore, because kitsch has descended into the depths of the mass market whence it came and is available even in the best boutiques. If there are rhinestones on the lenses of your sunglasses, you don't need them on the frames.

Barbara Radice's book *In Praise of the Banal* is the essential guide for developing the Post Modern eye. Plastic-covered chairs in Pakistan, multicolored houses in India, and most buildings of the central and southwestern United States seem to qualify—even those not designed by Robert Venturi. The esthetics are those of any self-respecting communist art director of a glossy magazine, so the application has to be made more complex. Mendini created a chair that expressed what he felt about the legacy of the nineteenth century: It's a wide wing-back chair from the 1880s entirely covered in patches of paint to resemble a large and swollen hunk of a Signac painting.

Certain people have become Post-Modern pinups. Anna Piaggi, an eccentric fashion editor, has for years been handling antique clothes—or what Paolo Portoghesi would call "architectonic

("Italian Spirit" continued on page 406)

("Italian Spirit" continued) ran the Venice Biennale that was dedicated to "the presence of the past" last year; it is difficult to gauge what Portoghesi's point of view is from his writings, but in an interview with Andrea Branzi, denied the opportunity to build impossible edifices with words and confined to talking, he made his position clear: that rationalism has been no more than a temporary solution to the problems of modern architecture; and by creating false illusions, rationalism has created all its problems.

Portoghesi, at the time of the interview, had recently taken on the editorship of a magazine to be called *Itaca*, which was being launched by a company occupied with making garden furniture ("Vivai del Sud") so as to have an advertising market in "the Mediterranean area," the modern euphemism for the Middle East. Portoghesi saw this as an opportunity for following the development of an Eastern form of architecture; and the Third World mixture of Islamic form and industrial kitsch attracted him as a symbol and as a base for theory: an interesting mixture of mid-'seventies pragmatism and apparent open-mindedness.

Branzi eventually challenged Portoghesi by saying, "I've never understood if your work is the result of brilliant cynicism or blind optimism, but it's one of the ugliest architectures I've ever seen." Portoghesi replied that it was the only way left of making a shocking statement, that he wanted to create architecture that

THE BEST OF SILK

SOCIETÀ
TESSILE
ITALIANA
S.A.S.

ITALY

22100 COMO (Camerlata) Telex: 314823

WHELAN LACE & FABRIC CORP.

58 WEST 40TH STREET
NEW YORK, N. Y. 10018
TEL. (212) 398.9650
TELEX 224761

("Italian Spirit" continued)

components of dress"—with sublime disregard for unity of epoch or style. Her time has come: architecture students cluster around her at parties, shyly expressing admiration at her semiotic use of a Poiret cape with a contradictory pair of eighteenth-century breeches, her directoire hair and her monarchist rosettes. In self-defense, she has taken to keeping in period and leaves any plastic handbags she may have locked away at home.

There are polite ways of dealing with Post-Modernism. Gianfranco Ferrè, the latest Milanese designer to have made his name in fashion, began his fashion career by making jewelry for Anna Piaggi. Once, before Post-Modernism became dangerous to her, he made her a teepee to wear to an Indian ball. A burly young man with a beard and glasses, he trained as an architect, and his clothes are full of flat panels and sliding walls. "I like things that are *drawn*," Ferrè says. "It's tied to the desire not to see any more limp rags walking around. I want to make things that look as if they were meant, instead of just fallen into place. Architecture is getting softer, and clothes are getting harder." At the showing of his collection, one obi sash grew larger with each arrival of a new model until it eventually engulfed the dress it was on and proceeded up the mannequin's chest. "It was the gag of the collection," says Ferrè. "In Tokyo, I once saw a model put an obi around her because she couldn't find the usual towel, and it gave me the idea."

If Post-Modernism is the use of the past in a different context, then the studios and workrooms of Gianni Versace are an example of its most coherent application. Sculptor Antonio Trotta, working on travertine that he chips into the shapes of the columns at Paestum, made bas-relief panels for Versace's walls. His view of Paestum faces an antique torso, across an expanse of *pietra serena* polished to a grey glow. The tables are all marble; and in every corner is another vignette of the South and the past, chipped out by Trotta. The effect is half-museum, half-fun-fair: It's a little too agreeable to be truly Post-Modern.

The Roman Post-Moderns think they are more authentic than the Milanese. "For one thing," they say, "we have all the ruins." Graziella Lonardi, an energetic and fearless woman, runs Rome's only private foundation for the arts. From her offices in Palazzo Taverna, she organized "Roma Interotta," a show for which a seventeenth-century map of Rome was divided into twelve sections and each section was assigned to a different architect to make over. Part of the strength of Italian Post-Modernism is the irritation its exponents feel with the insuperable weight of history; the tradition of achievement looms on all sides, Hydra-headed with Trevi fountains, Bernini Saint Teresas, and tritons. It is no accident that the most avant-garde school of architecture was that of Florence, before the 1968 revolution left a trail of endless discussions in the place of education. Just as accumulated wealth bothers revolutionaries and gets them hot under the collar, accumulated art sets up a reaction in those impatient for change.

The true home of Post-Modernism is Milan; and the hub is the studio Alchymia. This basement office is run by a brother and sister by the name of Guerriero, an apt name for people who make furniture in the same spirit that guerillas make Molotov cocktails. Here, one is at first amused, then worried, and finally confused. Mendini's sofa is a schizoid amalgam of *point d'hongrie,* hackles of triangular spikes, bright Formica, wood-grain plastic, a base that splays out like a skidding bench. Guerriero calls Alchymia, "A place that defines itself each day, a real and unreal thing. The fundamental problem of certain architects is that there is no work for them."

"Yes?" I'm leaning across the table at him, hand on my notebook, looking at a chair that has a back like a coffin with two silver handles, a surface of beige-and-blue snakeskin Formica, a seat shaped like a butcher's block covered in the same repellent plastic, and four spindly legs that stick out diagonally.

"These things are serious," he says. "We are doing amoral projections, using elements that are the summit of chaos put together with utter precision."

"Yes?" I say, eyeing a totem pole made of plastic laminate with a war bonnet of Formica sticks in red and yellow, with pink and blue shelves, with yellow, green, pink, and white random elements protruding from it.

"This is not furniture for the house. These are references."

"Do you sell them?"

"Fundamentally, we live, we don't work. We make some money doing layouts for the *Domus* issue on fashion."

"Who did those?" I ask, pointing to the ugliest concoctions, credenzas the size of train carriages covered in leopard-spotted red Formica.

("Italian Spirit" continued on page 408)

Where to invest in Italian Classics.

Arizona
Phoenix • Tiverson & Co.

California
Costa Mesa • I. Magnin
Los Angeles • Bullocks: Beverly Center, Century City, Del Amo, Sherman Oaks
I. Magnin: Beverly Hills
J.W. Robinson's: Beverly Hills, Sherman Oaks, Woodland Hills
T & J Vestor: Sunset Plaza
Newport Beach • J.W. Robinson's
Palm Desert • Bath, Bed & Me
San Diego • J.W. Robinson's
San Francisco • Macy's: Union Square
Lenore Linens

Florida
Boca Raton • Gattle's
Bal Harbour • Neiman-Marcus
Fort Lauderdale • Gattle's
Miami • Burdines: Dadeland Mall
Jordan Marsh: Omni Mall
Naples • Gattle's
Palm Beach • Mildred Hoit

Georgia
Atlanta • Neiman-Marcus

Hawaii
Honolulu • Liberty House

Illinois
Chicago • Shaxted's
Highland Park • Linen Designs
Northbrook • I. Magnin
Oakbrook • Neiman-Marcus

Indiana
Indianapolis • L.S. Ayres & Co.

Maryland
Chevy Chase • Woodward & Lothrop

Michigan
Detroit • J.L. Hudson

Minnesota
Minneapolis • Via Lino 3

Nevada
Las Vegas • Bullock's

New Jersey
North Bergen • Bloomingdale's

New York
New York (Manhattan) • Bloomingdale's
Macy's: Herald Square
Rochester • Birenti

Ohio
Cincinnati • Gattle's
Columbus • Lazarus

Oklahoma
Tulsa • Cathey's

Oregon
Portland • Condominium Accessories

Texas
Dallas • Neiman-Marcus
Northpark • Neiman-Marcus

Washington D.C.
Garfinckel's

Canada
Ontario • Holt Renfrew

DESIGNER SHOWROOMS
California
Los Angeles • J. Robert Scott & Assoc.

Florida
Miami • Todd Wiggins & Assoc.

tjvestor
Made in Italy

Italian Classics for American Investors.

With an "haute couture" collection from T&J Vestor of Italy.

All our soft, sensuous sheets, pillowcases, blankets, and bedspreads. As well as our table linens, cushions, towels, fabrics, and wallpaper are uniquely designed to complement and coordinate. Fill your home with ensembles of high fashion designs that can be added to year after year after year.

Start your collection now. Choose from 100% combed cottons. Lustrous silks. Pure virgin wools. Each carefully woven and dyed in the special old world T&J Vestor method. No wonder our designs are a bit more expensive. But aren't all great Italian masterpieces?

t&j vestor
Made in Italy

USA Distributors: Cali-Secca Inc., 8648 Sunset Boulevard, Los Angeles, California 90069. (213) 652-9736. See adjacent page for store listings.

("Italian Spirit" continued)

"Ettore Sottsass," he says.

The prime exponent of the harmonies of Olivetti's rational design has, it seems, gone back on his word and begun to eat his young. The man who made the Praxis typewriter and the bright-red, cheery-Valentine portable for the late 'sixties is still represented at Ivrea: Just two days ago, I saw the ergonomically perfect keyboard of a new computer and its wooden table, both designed by Sottsass, at the main Olivetti offices where design executives handled it with delighted respect.

Ettore Sottsass, Jr., was born in Innsbruck sixty-four years ago; he has the tired and amiable eyes of certain aged hippies and a drooping mustache. Around his neck is a pink silk scarf and his rain jacket, which he keeps on, has rounded padded shoulders. He trained to be an architect like his father; but, after the war, there was no work in Italy save a few projects funded by the Marshall Plan. "I made models with my hands and painted, and when Olivetti offered me a job in 1958 I had no money, so I accepted. They had just opened an electronics section. We had a very positive idea of design then; we thought it was a noble profession. I was subjugated by the idea of an international culture, of art as a total and immediate structure. Designing for Olivetti meant designing not only the object, but the industry itself.

"We thought that it was possible for industrial design to have an effect on society, that esthetics were, in themselves, opportunities for redemption."

As Sottsass talks, he plays with a ballpoint pen. His studio, like many in Milan, is also in a basement. Behind a partition, groups of young people are working on drafting. "I began to try to get away from rationalism by charging objects with a sensorial content—using color, rounding off corners, looking for shapes that were fuller, that could occupy space pleasingly, that could be read with the whole body. Then we had many political adventures here in Italy, and I stopped designing from 1967 until 1974." Instead, he argued out the meaning of his work.

In the period, Sottsass wrote, "One thinks one is designing an object and one ends by conditioning the man who works, not only in his direct relationship with that object but in the larger act of working itself. One ends up by conditioning the relationship between the emotions, chores, repressions, freedom, destruction, exhaustion, and death of the man who works at the machine one has made, and the setting in which this brief drama unfolds."

He took up with what he terms "a radical group who did metaphorical design." "This freed me from the complex that design was an industrial service, and I became fascinated by the problem of decoration, the idea of the object as a tiny emitter of information." From that came his reptile and game-spotted plastics, the coffin chair, the totem pole, the assorted clinkers at Alchymia. "This is the last act of metaphoric design. It's a loading of the object, the furniture, with anthropological echoes and references. Post-Modernism is still using quotations from classical antiquity: arches, columns, pieces of history. But the real source of reference is not in antiquity but instead the ugliest things made today, as they are the furthest removed from institutionalized culture. It's a way of trying to neutralize the culture of design."

One points out, politely, that he helped create this culture of design.

"It became part of the mechanism of power. To be able to express ourselves more clearly, we have to remove our work from the narrow traditions of social power. What I do is purely on the level of research, on a rarified level, like chemistry."

"But," I ask, "where is it heading?"

"This idea will spread. It's a structuralist idea of beauty as part of various cultures, rather than an absolute in its own. Once it's understood that the image is not an absolute, there will be an immense revolution. Image is only an element of language; when that is understood, the beautiful will no longer be sought after. We have to go beyond beauty."

That evening, I went to see a new film by Ettore Scola called *Passione d'Amore*. It's the story of a young officer who leaves his beautiful mistress—played *en decolleté* by Laura Antonelli—to go serve on a border post. There, he meets the sister of the garrison captain, a woman of staggering ugliness who is played by an actress wearing a false nose, a set of buckled yellow teeth, and a hump on her back. He eventually falls in love with her.

At the end of the film, the officer, drunk in a slimy tavern, is telling his story to a dwarf. The dwarf, having listened, gets up and spits on the floor. "Leaving a beautiful woman like that for a scarecrow, I don't believe it!" he says, and stomps away. ▽

Low Heeled Impact...
Almost Flat...the short boot
cuffed in pearlized gunmetal, bronze.
Also in khaki, black, brown kid leather. $135.
Sizes 5-10M.

Discreet, but the attitude is opulent.
Indispensable, the boot to wear over and over.
Casual low heel, buckled on the side.
Taupe, black, brown. $195. Sizes 5-10M.

The added necessity...a three-tiered bag
in gunmetal, bronze to accessorize any mood. $115.

galo

New York City: 692 Madison Ave.• (212) 688-6276
504 Madison Ave.• (212) 832-7150/825 Lexington Ave.• (212) 832-3922
New Jersey: Riverside Square Mall, Hackensack, N.J.• (201) 489-1330

HAUSMANN ET CIE

The Italian tradition since 1794

635 Madison Avenue at 59th Street, New York, New York 10022. (212) 832-9000.

Italian design:
it's the unexpected
and the functional
...paired by
a deft,
modern hand.
On the following
pages,
some of the best
Italian ideas:
for home, office;
the news in
accessories, furs,
fabrics, cars

SPECIAL REPORT: ITALY

The mark of the most modern design: good looks . . . always linked with [illegible] with a surprise. Prime examples, *left*: the racy Olivetti ET 231 typewriter with a memory; Bulgari's quartz watch [illegible] quel with gold. *Right*: [illegible] Bulgari's sleek gold and steel choker and a bronze leather jacket [illegible] rings (Bulgari); yellow diamonds and [illegible] the hair, Harry Kon[illegible]

LIVING—WITH AN UNCOMPLICATED GRACE

The Italian eye for design is changing the way we look at our homes, what we want from them. Spareness and comfort create a new kind of splendor—cooled down, modern, easy to live with. Here, decorator Flavio Albanese plays off the Palladian glory of this room in a sixteenth-century villa near Vicenza. The furnishings—minimal: overstuffed sofas (total comfort), a long sleek table, symmetrical empty shelves

New solutions, new ways of looking at lighting, seating, driving, bathing, and other vital components of our active lives

"Bambolongue": lounging with bean-bag comfort

BY BARBARA PLUMB

In the nineteen-eighties, Italian designers remain the great form-givers of the world, just as they have been in the two preceding decades. The same crowd featured in New York's Museum of Modern Art landmark Italian design show, "Italy: The New Domestic Landscape," in 1972 is making news nine years later; Zanuso, Sapper, Bellini, Magistretti, Scarpa—the great designers of the past—are still producing the outstanding work today. Style, sophistication, and vitality remain their building blocks. Many of their designs—whether furniture or typewriters, lamps or coffee pots—seem almost archetypal. Their creative solutions are often so logical and so natural that they seem to have been

Top designer Gae Aulenti: building modern classics

LIVING FOR THE SENSES

plucked from some universal esthetic subconscious.

In combining fine detailing and a high level of craft—what quality is all about—no one does it better than the Italians. Their use of color is imaginative without being garish. They are masters of custom finishing. As architect Vico Magistretti puts it, "To begin with, design is craftsmanship. It only then becomes an industrial product in series production."

Undoubtedly, one of the prime *("Design" continued on page 414)*

A "birdcage" for hanging up coats

Jade Alber

Aldo Ballo

"Papillona" super-bright lighting

"Daphine" lamp . . . with new bent

("Design" continued) reasons for the continued success of Italian design, both esthetically and economically, is the willingness—not only on the part of the designers but also of manufacturers—to take risks. Happily for us, many Italian manufacturers firmly believe that well-designed products sell better than run-of-the-mill ones. They find it acceptable to go out on a financial limb in developing new products. In all fairness, it should be said that Italian tooling costs are not as prohibitive as American, so Italians can manufacture smaller numbers than we in America and still make a profit.

Operations in Italy are small enough in scale for the designer to work personally with the craftsman who makes the prototype or mold for his design. Designer and craftsman become a team, refining and improving with the help of engineers. Neither the *padrone* of the factory nor a marketing expert brings pressure to bear on the final outcome.

The Italian approach also differs from the American in the way that Italian architects do all kinds of three-dimensional designing. There are no industrial design schools per se; thus, no specialization as we know it. An architect is a furniture designer is a product designer; Gae Aulenti will design a lamp, an interior, a theater set, a house, or a government building. Maybe there's something in the lusty, lively, irrepressible atmosphere of the country itself that infects and affects designers who live there. German-born Richard Sapper, who is one of the most proficient and prolific product designers in Italy (among his achievements, the Tizio tungsten desk lamp and the Alessi espresso coffee pot, both in the Museum of Modern Art's permanent collection), has recently been appointed chief design consultant for IBM in America. When Rosenthal, the German porcelain firm, recently expanded from tableware to furniture, it tapped two prominent Italian designers, Vico Magistretti and Gini Boeri, to create its first pieces. Toshiyuki Kita, furniture designer for Cassina of Italy, is Japanese and lives in both Milan and Osaka.

Whether it's in a simple coat hook, a racy new sports car, or a sleek and lightweight portable typewriter, the Italian touch is deft, sure, exacting. Here, a rundown of some of the most interesting Italian designs available in this country. All are illustrated on these pages.

Furniture:

The amazing "Wink" chair, designed by Toshiyuki Kita, has Mickey Mouse ears on the head rest that can be lowered or raised; the foot rest rotates forward to instantly convert this into a chaise longue; variously colored slipcovers for different parts of the chair can change its look from sedate to zany within an instant; $1700 and $3200 through designers at Atelier International, 595 Madison Avenue, NYC 10022.

Vico Magistretti's posture-correcting "Golem" chair has a high back of one curved black-ash board that holds and supports the body in an upright position; $550 through designers at Inter/Graph, 979 Third Avenue, NYC 10022.

Contrasting with the stick-like chairs, a sensuous chaise designed by Mario Bellini, the "Bambolongue"—a sculpted bean bag in either brushed leather or canvas zip-on-or-off covers. From $1276, through designers, at B&B America, 745 Fifth Ave., NYC 10151.

A rolling bar stool by Paolo Parigi combines a soft polyurethane foam seat and back with a chrome foot rest and steel base; rubber-tip casters slide it easily; $415 at Ambienti, 792 Madison Avenue, NYC 10021. . . . Also on wheels, the mobile "Gògò" bar by Anna Anselmi, of smoked glass and black or white lacquered metal; $900 through designers, at Inter/Graph. . . . From Mario Bellini, one of the first to design polyurethane furniture for the commercial market—"Gli Scacchi," side tables in geometrical shapes, very lightweight; $242 each, through designers, at B&B America.

Household accessories:

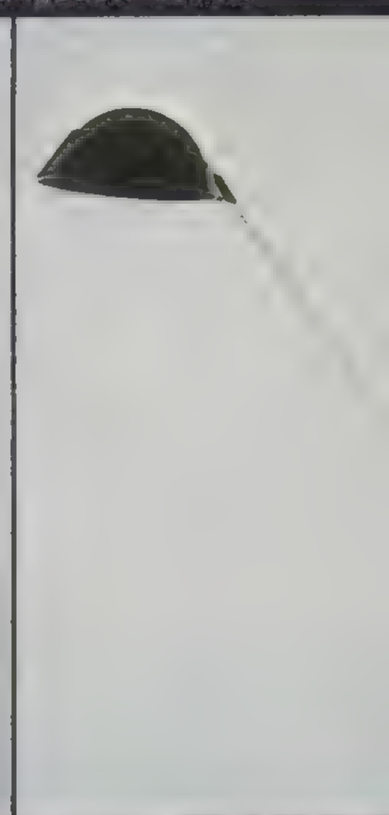
Enzo Mari's flower vases, in a free-form sculptural porcelain ceramic, come in unglazed yet perfectly waterproof finishes, in shades of rose or sand; $309 at Jack Lenor Larsen, 232 East 59th Street, NYC 10022. . . . The Saffa portable easel for painters is a design tour-de-force. Of red tubular steel, it can be assembled in a few seconds; $44.95 from the Museum of Modern Art's Museum Shop, 11 West 53rd St., NYC 10019. . . . Ambienti carries a free-standing coat rack with a lacquered steel grid "birdcage" top (that will accept hooks wherever you hang them), on a square plastic base with a water tank (for weight); $317 with ten hooks, through designers, at Beylerian, 11 East 26th Street, NYC 10010.

Italian fabrics are soft and romantic—and none are more so than T & J Vestor's

("Design" continued on page 430)

Versatile "Wink" chair—with interchangeable covers

Rolling barstool with footrest



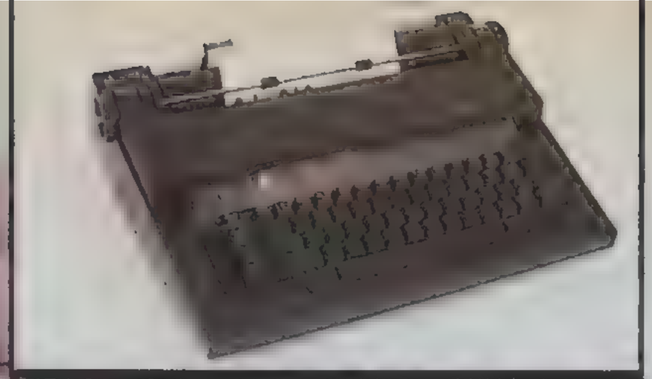
"Polenusa" desk lamp

Small marvel: Fiat's "Panda"

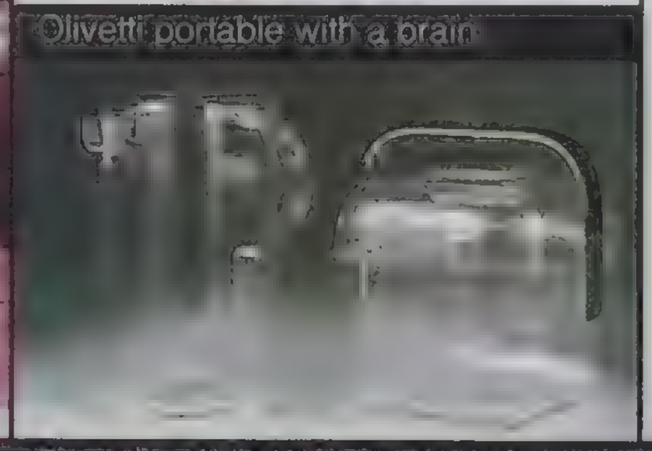
Free-form sculptural ceramic vases

Jade Albert

T & J Vestor's cozy, colorful designs for bed and bath



Olivetti portable with a brain



See-through pitcher, ice bucket

All-in-one towel rack/hamper

Drinks on wheels: the "Gôgô" bar

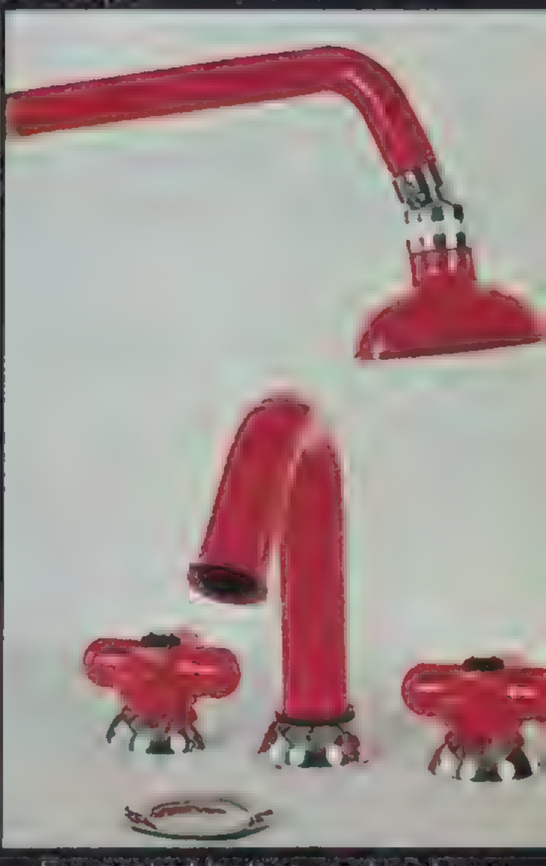
"Lari" space-capsule wall lamp

Sportscar-sleek: Alfa Romeo GTV 6/2.5 Coupe

Tungsten lighting: "Tizio" lamp

Modern classic: Alessi espresso pot

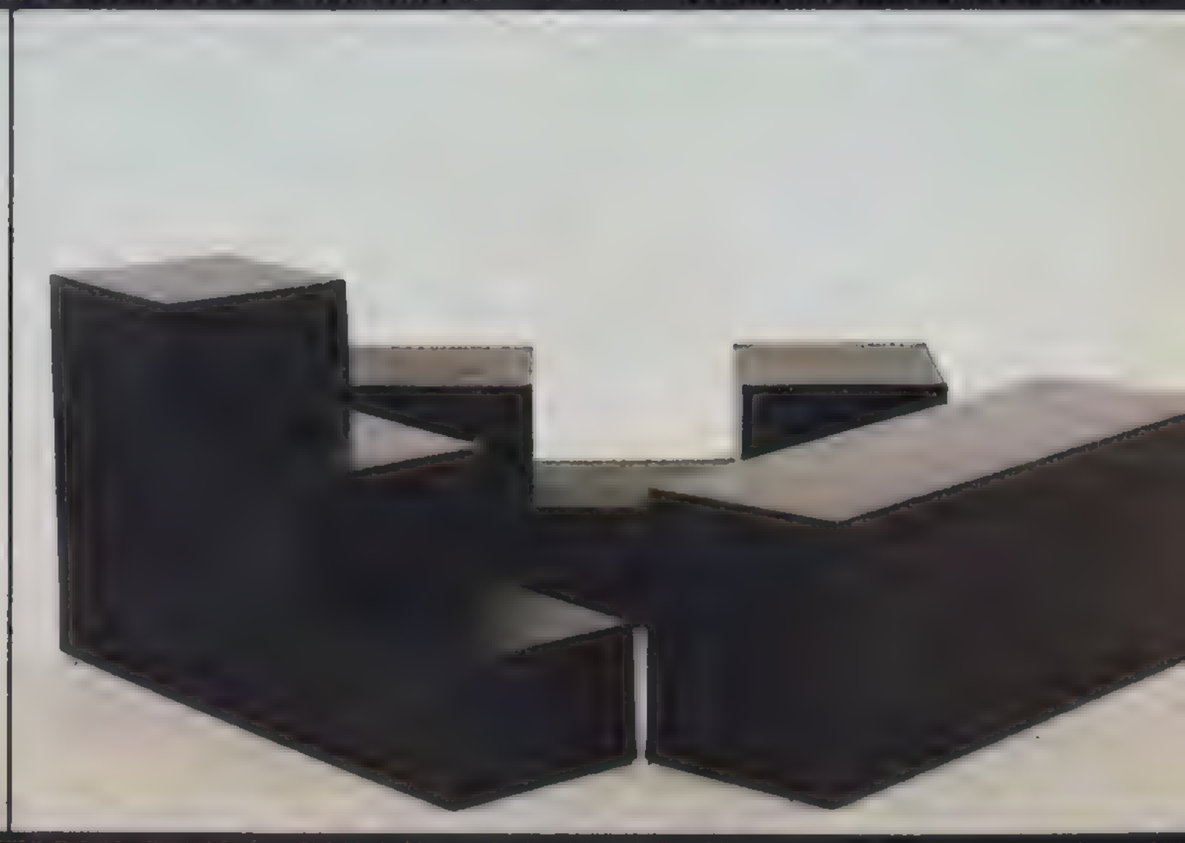
Portable tubular steel easel



Enameled bathroom hardware

"Snoopy"-like "Bissona" lamp

Posture perfector: "Golem" chair



Lightweights: Gli Scacchi, polyurethane side tables

Accessories report: The Italian influence. What happens when the modern eye meets ancient craft

What comes across strongest: This season, a predominance of accessories designed on a totally different scale—bigger, gutsier, a marked difference in size. What's most interesting . . . is that in the Italians' hands, that scale is being worked, now, with a distinct classic quality. More "fashion" in size, perhaps—but with no gimmicks. In Milan during fall collections, knitted pieces—prophetic oversized wrapping shawls and scarves, cozy knitted hoods and neckwarmers, woolly-textured tights—were standouts; in the U.S., you're likely to notice that larger scale first in leathers. Italy, more than ever, is a prime international shopping spot for them, a signpost of what's coming for us.

The news? Soft, supple-feeling bags, belts, and shoes . . . and well-created luggage. From a country known for its centuries-old leatherworking tradition—a tradition of fine craftsmanship—that's hardly unexpected. But it's in that area—fine leathers—that the matter of a new, bolder scale is taking hold. What looks the newest: anything bigger . . . rich-brown leather bags that are roomier, pouchier, and measurably softer in shape because of it; new wide, wide belts, both stiff and soft; gloves with oversized turnback cuffs or trimmed with fur, low boots with big cuffs, too. Says one fashion editor: "Everything seems to have *grown* a little." The scale difference carries over to other areas as well—to jewelry, for instance, where, again and again, the best shapes are larger: bold, clean-cut, confident shapes—nothing small, nothing insignificant. Overall, it seems, if you are going to go for it, go for it big. Going over big are these:

BAGS

No question, the best-looking bags come on large and strong—strong statements, all; classic, but usually with a little more, an extra twist: with welted details, with stitching, with a strong feeling for the clean look of contrast piping. The best shapes, for the most part: mostly classic shapes—soft, roomy satchels and pouches (real invest- *(Continued on page 418)*

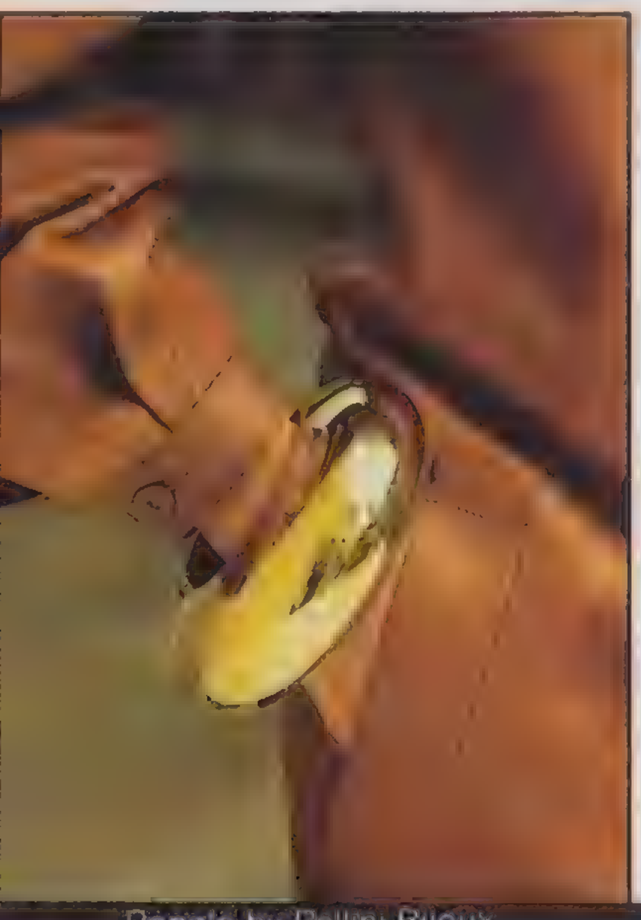
New classics, these are leathers worked with a modern hand. *Right*: Fendi's neat envelope bag, leather carrying case from Linea Dario Rossi by Redwall, a tall sleek Pancaldi boot, belt by Giorgio Armani . . . all this season's rich dark leathers. *Left*: Also Armani, this splash of bright red. The shoe's heel: low, sculptural, like a wedge with a slice removed. Details, stores, next to last pages.

STYL

CLASSIC

TEMPTATIONS

(Continued from page 416) ments here), saddlebags and classic shoulder bags, some with tassels, some appliquéd, some with subtle, more delicate gold detailing. Others have as their only ornamentation the quality and character of their leather, a luxurious natural patina. Colors, too, stay in a classic vein—darker, with more depth: rich browns, cordovans, luggage-colors—plus a lot of black. The only exception: a



Bangle by Pellini Bijoux

flash of red—often red suède—used as a brightening accent against deep neutrals . . . and classic in its own way. As for textures, the best ones seem the simplest: smooth, polished natural finishes, nothing heavily embossed or heavy-handed, no glitzy overshiny metallics. Even when leathers are textured, they have a subtle, more finely honed kind of appeal. If there's gilt trim, it's sparingly, delicately added. . . .

Another point, most obvious here, but one that holds not only to bags but to all accessory areas: an absence of anything trendy, in shape or in color or in texture. Instead, the prevailing mood is for quality and classicism. Quality is especially evident in this year's wealth of leather luggage—oversized soft totes and carryalls with contrast details, with piping. Handworkmanship stands out.

SHOES

The news: Leathers that are soft, crushable, and glove-soft—the fine glacé finish of kidskin; calfskin crafted so the grain shows through much like the finish on a fine piece of furniture. The shapes are mostly low-heeled and decorative: a gleamy wedge-heeled "flat," for example, with a small chunk sliced out of the low wedge.

Often, shoes have contrasting colors in their heels—red and black, banana and black; on the tops of shoes there are lots of contrast colors, ornamental piping, and gold detailing (again, only in very delicate accents).

For the first time in several years, you see a renewed interest in boots—in suède and in leather, always with a little extra . . . quilting, welting, stitching, subtle ornamentation. The newest: boots that are short and cuffed, the proportion balancing the season's more voluminous clothes.

BELTS

As prevalent in Italy as here, a well-defined waist, with belts of all kinds transforming look after look. Some of the best belts: extra-wide hunks of leather—many with "saddle" details, soft leather and snakeskin wraps, waist-cinching variations of cummerbunds. Also key: a variety of very decorative belts—gilded cording with tassels, big-studded leather cinches, beaded belts edged with lace, with metallics. In another direction, though, there is also a very simple classic belt: an inch-wide dark-brown pigskin with a buckle almost like a man's.

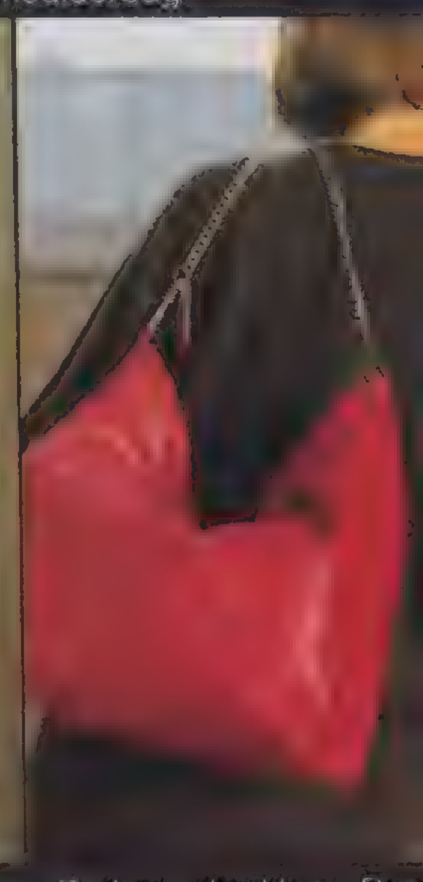
JEWELRY

In a curious way, although the most attractive jewel is boldly crafted and more boldly worn, it never seems excessive. . . . Standouts: big cuffs—in pewter, ivory, in brass—hammered or polished into large-scale, almost sculptural forms, studded with multicolored stones; more emphasis on decorative neckpieces, less on earrings. And although most of the best jewelry are strong, singular pieces with the character and presence to create—even change—a look, worn the right way—one piece at a time—they become not just excess ornamentation, but rather an integral extension of the look. ▽

The softest satchel—in the perfect color, from Fendi

Fendi's dark-brown "wavy" leather shoulderbag

Folio: Gianfranco Ferré for Redwall



Red pouched bag: Prad

The short, cuffed boot. Diego Della Valle

Gianfranco Ferre's extra wide, stitched leather belt

From Salvatore Ferragamo, a low-heeled deep-brown leather pump

From Bottega Veneta, a textured pouch

Bag, tasseled, in red suede, Gucci

Giorgio Armani's patterned leather bag; Cuff, Ugo Coreani for Complice

Jagged brass cuff set with ambers, by Pellini Bijoux

Red suède flats: Guido Pasquali

Trussardi's piped leather saddlebi

"Sliced" ivory cuff, Gianfranco Ferrè

Gloves with turn-back cuffs, Prada

Gucci's Cognac leather low-heeled boot

Furs...with an inventive spirit: The newest ideas from Italy, now

Since Italians are not constrained by extremes of climate, they tend to buy furs as they buy other clothes—for fashion newness. If blousons, capes, and ponchos are "in"—they were in Italy this season—that means, from Italian furriers, blousons, capes, and ponchos in every variation.

It means invention. In Milan, for this winter, blousons—hipbone-length or somewhat longer—show up in every fur from camouflage-mink (at Melegari and Costa) to quilted ivory ermine. Capes and ponchos turn up short or long, sometimes hooded. Fendi has reversible suède capes over fur coats, scallop-edged ponchos, a fisher poncho over a moleskin coat.

Longer jackets—three-quarter and seven-eighths lengths—come in everything from pale platinum fox at Viscardi to patterned mink at Ripa. At Fendi, swingy shearling jackets have their leather stamped with Oriental figures or have gold-painted flower seams.

The furs that seem the most luxurious and romantic from Milan? Fur coats—below-calf length or just above the ankle: long, belted golden martens at Melegari and Costa; platinum fox at Viscardi. A kimono-sleeved sable at Tivioli uses almost twenty feet of sable skins.

At Fendi—with a collection of over two hundred pieces—you realize that coat variations are almost infinite: coats in squirrel, skunk, opossum, fitch, beaver, sheared and wild mink, fisher, sable, golden sable, or suède lined with almost anything. Fendi touches this season include separate short capes or cape collars, fur flower trims, flower-painted seams, or leather-trimmed seaming that makes the unlined inside of a coat look as luxurious as the outside.

Khaki and navy blue turn up often; white, blond, pale grey, and black are also standouts. But what's obviously on the Italians' minds are more "natural" colored furs. Many are dyed. According to the Fendi sisters, dyeing techniques are now so perfected that they actually help to keep a fur from fading.

Italians are leaders in finding new ways to create unusual patterns. Fendi, each season, finds extraordinary ways to weave, braid, tuft, quilt, ruffle, piece, or somehow mix different skins and to change the appearance of single skins to something you've never seen before; they've also made a name for unusual lightness (no linings) and reversibility. Ripa's "metamorphosis" mink, this season, uses five mink shades in a chevron design so intricate that it took three months of intensive day-and-night work on graphs, diagrams, and computer printouts to perfect the pattern.

In inventiveness, Italians are masters. ▽

STYLE: THE EXUBERANT INFLUENCE

Fabrics...that get fashion going: here, what's coming, what's new

Perhaps it's the extraordinary variety in fabrics, now—the uses of gold, subtle yarns, and precious wools. Or it's the wonderful mix of those fabrics—in different patterns and texturings—that you see in this season's remarkable suits. Somehow, whatever the reason, you find yourself—find designers—zeroing in on fabric, now; and, more and more, that fabric's Italian. As much as Giorgio Armani shops Italy for fabrics, today, Emanuel Ungaro, Geoffrey Beene, and Perry Ellis do, too. By virtue of its influence and early timing, Italy's fabric fair, Ideocomo, has become a preview of what we'll be wearing in months ahead.

At this moment, that means new directions for warmer weather. From Italy, for spring, it means fabrics that come with a bit more body, that fall less limply than those in some other years. What double-faced linens, cotton taffetas, and shantungs imply: clothes, this spring, are going to have a somewhat crisper, sharper look. There's beautiful crêpe—but less crêpe de Chine. Result: a bit more shape.

In a different direction, Italians showed sheer—almost romantic—fabrics such as organza or georgette; it's color that gives them weight and takes them to a day/city look. In almost every type of fabric, there are brights—red's a favorite—and bright colors mixed with whites, or black-with-white. There are wonderful neutral earth colors and gold fever isn't about to stop. Metallics shine through everything, often in stripes or plaids.

One of the great charms this winter has been clothes' subtle mix of textures and patterns; in spring, look for that same playing off of different prints, stripes, and weavings in what you wear. There are stripes, of every sort and description, to mix or wear alone. Flower prints come big and bright, often on geometric or natural-colored grounds: again, strong looks.

What to watch for: not flash . . . but crisp, sophisticated handlings. It's where clothes for warm weather start. ▽

◄ The suit you look for, now: one with a play of fabrics, colors and textures . . . a suit that can go more places. Here, clearly André Laug: a deep fuchsia alpaca jacket (Agnona), sjlk jacquard blouse (Abraham), charcoal pinstripe wool skirt (Bocchese), and plaid silk scarf. Turnout, about $3595. Martha; Amen Wardy, Newport Beach CA.; Holt Renfrew of Canada. Concord CC watch at Tiffany. Hair, Sean Hoskins for Garren at The Plaza; makeup, Richard Adams. Details, last pages.

S T Y

A spoked Ferrari wheel, a Pirelli tire, a Fendi jacket: the most modern images—sportier, racier; each, the ultimate of its kind. The jacket: hooded, unlined, in Russian sable; a luxurious parka over Fendi's leather pants. The coat: about $50,000. I. Magnin, Chicago; to order at Bergdorf Goodman; Neiman-Marcus. Hair, Suga of Suga Salon; make-up, Vincent Nasso. Details, stores, last pages.

I. DRIVING PASSIONS

BY LILLIAN BORGESON

Cars: Here, the world-wide impact of Italian design. It's changing the look of what we drive

In the dear dead days before World War II, the most beautiful and enduring car designs were created by custom coachbuilders, independent stylists here and abroad who crafted elegant and sometimes flamboyant one-of-a-kind or limited-production car bodies for royalty and the reigning rich. Today, only a handful of the independents remain; but the best of them have made a smashingly successful accommodation to the new corporate world. Instead of working for individuals, they free-lance their talents to car manufacturers. Practically all of these survivors are Italian—and because of their influence, Italy today is to automobile styling what France is to fine wines. It dominates the world.

Penn

Take a look, for example, at the "typically French" Peugeot 604, the cool and classically "English" Rolls-Royce Camargue: In both cases, you're actually seeing the fine Italian hand of Sergio Pininfarina, second-generation head of the Italian design firm that bears his name. Or look at the much-copied lines of the "German" VW Rabbit and Scirocco models, at the spectacular stainless-steel body of the new "Irish-American" De Lorean sports car. You're seeing the work of Giorgetto Giugiaro, Pininfarina's up-and-coming young compatriot and competitor.

Two Alfa Romeo models currently imported to the U.S. offer a handy introduction to both designers: one is styled by Giugiaro, the other by Pininfarina. Giugiaro has made his mark mainly by translating the road-hugging, aerodynamically efficient "wedge" shape of the world's most successful racing cars into sleek luxury sports-car adaptations. You see this efficient and attractive shape on the brand-new Alfa Romeo GTV 6/2.5 Coupé, and it helps give the car what may be the most competitive speed and handling performance in its $17,000 price bracket.

Pininfarina's Alfa model, the Spider Veloce 2000, is sports-oriented, too; but it's more sprightly in spirit, less bluntly aggressive in shape. One of the few convertibles currently available in this country, it has compact, graceful lines, with a down-sweeping hood that's not only aerodynamically "correct" but also provides first-rate visibility for most drivers (not always the case in sports cars, which tend to fit men much better than women). At about $15,000, it's a handsome and appealing package for the woman who drives as much for fun as transportation.

As for the Fiats available in America, it's Pininfarina first and foremost. You can see one sample of his art in the 1981 limited-edition Spider 2000, a special model that commemorates Fiat's fifty-year association with the Pininfarina design firm. It's classic Pininfarina, and classically Italian: as smooth and seamless as a scoop of ice cream, as clean and uncluttered as an egg. In another mood, there's the Lancia Zagato, leaner, sharp-edged, as crisp in performance as in appearance.

And perhaps most important of all, there is the formidable and fascinating Ferrari—for high-performance car buffs, unquestionably the most wanted, most admired, most lusted-after make.

Look at the Ferraris, and especially the new top-of-the-line, $115,000 Boxer Berlinetta model, and you certainly see why. The cars, which must be bought in Italy and modified substantially to meet U.S. federal emission and safety standards, are visually electrifying, art objects on wheels. Their shape expresses what Pininfarina has called the "spirit" of the car: "powerful . . . like a wild animal . . . very masculine." True, too true. Because beautiful as it is, the car's inside configuration—its super-low, laid-back seat and the long, long stretch from seat to steering wheel—puts comfortable driving literally out of the reach of the average woman, even the average woman with $115,000 to spend on a car.

Nevertheless, the Ferrari is an extraordinarily exciting car to visit; and, more than any other automobile, it embodies the whole mystique of Italian styling, not just for car buffs but for professional designers as well. Never was this more evident than a few months ago when a group of the world's leading car designers, including Pininfarina and Giugiaro, held a once-in-a-lifetime seminar for students, designers, and press at Pasadena's Art Center College of Design.

It was all very hardheaded and practical until one student said, "Yes . . but I'd like to ask each member of the panel . . . in your opinion, what's the most *beautiful* car in the world?"

"Ah," said the design chief for General Motors. "No question about it. The Ferrari Boxer."

"Yes," said the man from Ford, pure longing in his voice. "The Ferrari Boxer."

"*All* Ferraris," sighed the Nissan USA man.

"The most beautiful car in the world?" said Sergio Pininfarina. "I'll give you the answer my father taught me: My next."

Nobody doubted him.

Travel...the Italy that every one of us longs to visit: Here, from experienced Italy-goers, new tips ...and some surprising ideas...

Insiders' ITALY

...on how-to, when-to, where-to find the best

Few people go to Italy just once; once is impossible. Impossible for seeing Michelangelo, for Piero della Francesca, for *risotti,* sweet peaches, white truffles, or lemon ice. Then, there's the beauty of the land: overwhelming yet strangely welcoming Italian Alps in the north . . . glorious green hills in Tuscany . . . the rugged Amalfi Coast where mountains meet the Mediterranean head on. For each of us who thinks we know Italy well, there's, somehow, always more to discover. More surprises. Here, some fresh ideas, new tips on Italy now.

RIGHT PLACES/RIGHT TIMES

When to go? Experienced travelers as well as such armchair guides as Gide, Proust, and Hawthorne have always maintained the time to be in Rome is October—for warm days, golden light, crisp air. Another top option is Easter; the city has the same weather as in October—plus spring flowers and Holy Week pageantry. In Venice, September is the fashionable month; but in February, winter fog makes the city magical. It's also the time of Venice's recently revived *Carnevale,* with pre-Lenten parades, masked balls, nonstop theater, the world's most spectacular fireworks.

Christmas and New Year's bring Italy's top families to Italy's premier ski resort, Cortina d'Ampezzo; at Cervinia, another top ski-spot, the best time to go is April or May for the best Europe warm-weather snow.

Florence is special anytime, but the last two weeks of October mean that summer tourists as well as the early-autumn trade-show crowds have departed; what's left are mild days and clear Tuscan skies. The best time to head for Milan—especially for opera buffs—is during La Scala season: December 7 through early June.

Late spring and early fall are the most popular tourist times for Sicily; knowing travelers often choose February instead, when the sun can still be hot—and the whole isle is an explosion of almond blossoms. On the other hand, July/August—high season—is prime time for the island of Sardinia. Yachts fill the marina of the Aga Khan's Costa Smeralda resort complex; a wonderful seclusion still prevails.

WHEN IN ROME . . .

Go where the Romans go: the reigning restaurants, this moment, are El Toulà and Sans Souci; for lunch, Nino and Ranieri—both near shopping on the Via Condotti and Via Borgognona. *Tip:* Italian espresso, if you're unused to it, can send you flying; take it easy . . . go slow at first on the caffeine. In any restaurant—grand or other—always ask, "What's fresh, today? Are there specialties?" Chefs here—as, increasingly, everywhere now—are shopping by what's best that day at the market. You'll eat best if you do, too.

When Romans want to be seen—when they've been out of town and want to announce they're back—they eat at Augustea—especially on Sunday night (servants' night off). Theater and movie people, photographers and fashion models go regularly to Dal Bolognese for *bollito misto*—a mix of beef, chicken, and sausage that's been boiled for hours. Falsi draws pretty much the same good-looking crowd as Dal Bolognese does; so, too, does George's quiet, pretty patio/garden, where decor/tablecloths come in only-in-Rome shades of terra-cotta browns.

Rome's star meeting/people-watching place, Caffè Greco stays as popular now as it was in the days when Gide or when Mark Twain stopped by. Communist film directors talk politics, art, film, or sex at Al Matriciano: the lighting's bad, but the food isn't. Champagne and dancing on the glass floor (with a huge fake diamond embedded underneath) are the lures at Gil's, Rome's disco of the moment. Gil's is owned by cosmetic-king Gil Cagne, who also owned and created Rome's top disco in the mid-'seventies, Jackie O.

In Rome, the biggest name in the news at this moment could well be Michelangelo. Early this year, a team of experts began the enormous task of cleaning Michelangelo's Sistine Chapel frescoes, painted in the early sixteenth century. The preliminary results (it will take from twelve to fourteen years to restore the whole chapel) have revealed colors of a subtlety that no one has ever attributed to Michelangelo. Art books are going to have to be rewritten—and rephotographed—as these world's most famous frescoes slowly come to life. (*Note:* The Sistine Chapel is slated to stay open to visitors during the restoration process, except perhaps for a short time when central ceiling portions are being worked on.)

Not making news—therefore one of Rome's best sightseeing secrets—is a group of private villas and palaces that are open to the public only on certain days, at certain hours. Filled with art treasures, often architectural marvels in themselves, these houses offer a rarely seen look at the life of patrician Rome in the Renaissance.

To see: Villa Farnesina—built for a wealthy banker from Siena by sixteenth-century architect/artist Peruzzi. Inside this suburban residence (Via della Lungara in

(Continued on page 426)

▶ The ultimate Italian celebration? Fireworks. Some of the best can be seen in Venice on the night of the *Redentore,* right: the July feast when the city commemorates its seventeenth-century deliverance from plague, when the sky is filled with dripping green petals or showers of gold.

Duane Michals

ANTINORI

Vinters
in Florence
since 1385

TE DUCE PROFICIO

The Palazzo Antinori *(from an 18 th. century print)*

Santa Cristina vineyards
Zone of Chianti Classico
(production of Villa Antinori Riserva)

Tignanello vineyards

Castello della Sala vineyards
(production of Orvieto Classico)

Bolgheri vineyards
(production of Rosé Wine)

ANTINORI
The nobility of Italian Wines

(Continued) Trastevere) are frescoes by Sodoma, Peruzzi, Raphael. Another important—and often missed—Roman villa is Villa Giulia, in the Borghese Gardens. Built for Pope Julius III from plans by Michelangelo and Vignola, this sixteenth-century gem has an outstanding collection of Etruscan art. Nearby, the Galleria Borghese contains early Bernini sculptures plus paintings by Perugino, Raphael, Caravaggio, Titian.

The Palazzo Doria Pamphili (Piazza del Collegio Romano) has works by Flemish and Italian masters, as well as a famous portrait of Pope Innocent X by Velásquez. The Palazzo Doria Pamphili is still a private residence; so, too, is the Palazzo Colonna nearby—a dream of polished marble floors, mirrors, and gilded furniture. *Note:* Have your hotel *portiere*—the Italian equivalent of a concierge—call ahead to check hours, make arrangements. It's easily done.

WHEN YOU'RE IN ROME AND SEARCHING FOR AN ESCAPE . . .

The Monte Argentario—one hundred miles northwest of Rome—is where many Romans play and relax. This outcropping of the Italian mainland—practically an island—has fishing villages, coves, glorious sailing. Porto Santo Stefano is the main resort town; the richest Romans have their villas in Port' Ercole. For those without villas, Il Pellicano has thirty-one rooms in tile-topped cottages among olive trees. Not far from Port' Ercole, yacht-people put in at the glittering Cala Galera basin—a showcase for some of the world's most lavish boats.

Serious Roman gourmets think nothing of driving to the town of L'Aquila, in Abruzzi, for lunch at Tre Marie. The drive takes about an hour and a half, each way; lunch, if you're truly Roman, is at least a three-hour affair. Telephone: (0862) 20191.

Less than two hours north of Rome, in an area rich in Etruscan archaeological treasures, is the spa-town of Saturnia: a favorite with Romans looking for a quick spa/fitness escape. The Hotel Terme di Saturnia—set in a countryside of meadows, almond and pear trees—has pool, tennis, gardens, excellent food, and its own treatment facilities. For those who take the train to Orvieto, the hotel meets arriving guests. Telephone: (0564) 601-061.

At the minuscule volcanic isle of Ponza—an hour by hydrofoil from Anzio—the lures are clear waters, pastel-cube architecture, Grand Canyon-like cliffs, and Greek-isle simplicity. Rome's movie people stay at the Chiaia di Luna.

Finally, on the Amalfi Coast—the rugged sea/mountain area south of Naples—is Positano: a cliff-clutching town of Moorish-style houses, domed roofs, and bougainvillaea gardens. It may well be this moment's top escape place. The San Pietro Hotel, considered by many people the best hotel in Italy, is approachable only by a long hidden private road and stands on its own high cliff above the Mediterranean; to reach the sea, an elevator makes its way down the cliff to one of the most private beaches in the world.

A much easier escape? Simply turning on Roman television. With almost one hundred channels, Italian TV transmits everything from *La Piccola Casa sulla Prateria (Little House on the Prairie)* to medium-hard-core porn to twenty-four-hour viewer participation game shows to English-language news.

ESSENTIAL VENICE

Venice, in warm weather, is

(Continued on page 428)

ARMANDO TESTA SPA

Alitalia flies into the 21st century. The new Boeing 747-243B joins the fleet.

The new Boeing 747-243B Combi's are among the world's most technologically advanced aircraft. They combine the best from passenger and cargo planes. So now, Alitalia can offer you a better way to Italy. In more ways than one.

More power.
The Combi's have four General Electric CF6-50E2 engines. They're powerful. They're quiet. And they're specially designed to prevent pollution.

More comfort.
The Combi's have more room.
You'll find 299 passenger seats that have been arranged so you can rest while you travel. And in first class, there's a new type of reclining seat. We call it the Dreamerette®. It's 21½ inches wide; much wider than ordinary seats. And there's more space between seats. Over five feet.

More cargo.
The Combi's have an 83,000 lb. capacity. That's as much as an all-cargo Boeing 707 can carry.

To us, the Combi is more than a new plane. It's a symbol of our commitment to the future of flight.

Alitalia
AT HOME IN THE SKY

GIVE NEXT SUMMER THE BOOT.

Next summer, get away from the heat of the city–and spend a wonderful 7 days sailing from Venice to Nice (or Nice to Venice) and seeing absolutely the best of the Mediterranean. 2 continents, 6 countries, 7 ports. Next July and August, the intimate Stella Maris (room for 160 guests) will follow a yachtlike itinerary to places you practically couldn't reach any other way. The pace is unhurried, the ambience is warm, the sea sparkling, the service is Sun Line. And you'll return to reality having taken the cruise of a lifetime. For more information, and our "Stella Maris / Summer '82" brochure, see your travel agent or send in this coupon or call us collect at (212) 397-6400. Greek registry. Sun Line, One Rockefeller Plaza, NY, NY 10020

V

Name_____

Address_____ City_____ State_____ Zip_____

My travel agent is_____

STELLA MARIS

SUN LINE

SPECIAL REPORT: ITALY

(Continued) sipping a *Bellini*—frothy blend of crushed peaches and Champagne—on the terrace of the Gritti Palace Hotel. Venice, in cold months, is standing alone in the misty vastness of the Piazza San Marco and sensing that you are on the edge of another time. Venice, anytime, is walking and getting lost or simply enjoying some of the best people-watching anywhere. Top spots for that: the Gritti terrace, downstairs at Harry's Bar, at the pool of the freshly remodeled Cipriani Hotel, and, always, at Piazza San Marco *caffès*.

Venice's beauty can be a trap; it's often too easy to sit passively or simply to wander. At this moment, that's no reason to miss the important collection of modern art at the late Peggy Guggenheim's villa. The Guggenheim Collection, which used to be open on a very limited basis, is now open every day, except Tuesday, from 2:00 to 5:00 P.M., April through October. Since Miss Guggenheim's death, a number of works that were housed in her private quarters—including Giacometti's "Model for a Garden" and a sterling-silver bedstead by Alexander Calder—are now on public view, for the first time.

Another Venice must: a performance at Il Teatro la Fenice—perhaps the most beautiful opera house in the world. This year, its season runs from the first week of December through June. Afterwards, an unexpected dinner can be found at Da Arturo, nearby: small and unpretentious, this restaurant is regularly filled with Venetians, offers marvelous fish and a heavenly chocolate-custard-like dessert, *Tirami Su.*

BEYOND VENICE . . .

Venice is, today, part of our vocabulary; the area beyond Venice—the Veneto—is less well-known. A lush region of farmlands and vineyards where Venetian noblemen built great country estates (many designed by Palladio), the Veneto has yet to become a target of package-trip itineraries; it remains beautifully untouristed, unspoiled.

In the Veneto, two of the most remarkable Palladian villas to visit are Villa Emo, owned and lived in by the same family since the sixteenth century . . . and Villa Barbaro in Maser, a rural palazzo designed in perfect symmetry. Both are near Treviso, a town with Venice-like canals and some of the best dining in Italy: its Alfredo-El Toulà restaurant, says one fan, could be Northern Italy's Maxim's.

To experience what Palladio could do

(Continued on page 441)

WE ARE ITALY

Your Italy.

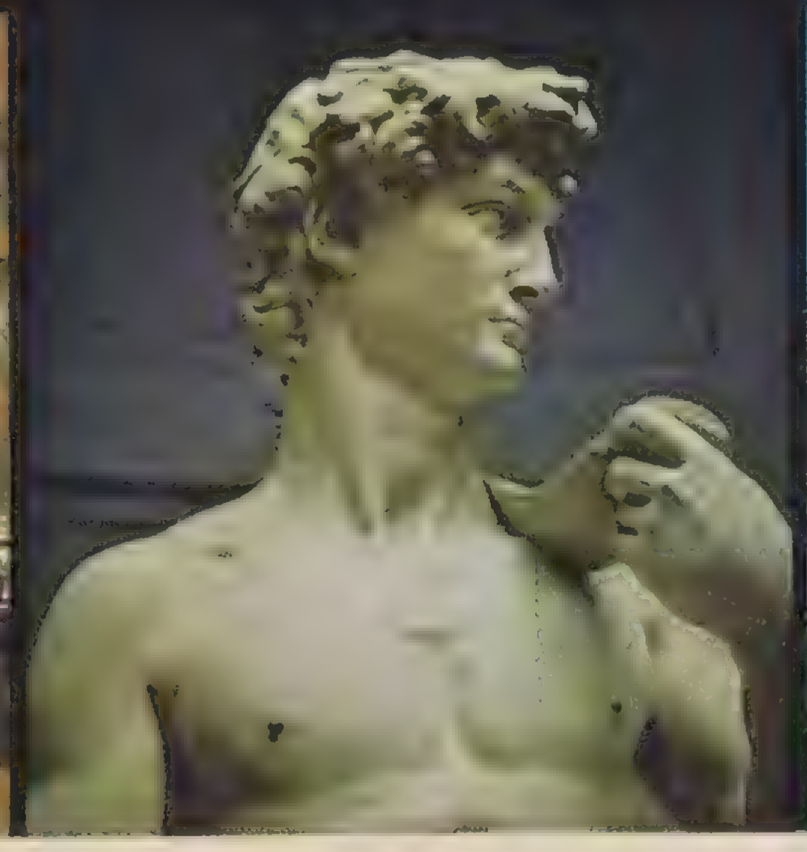
We are the grandeur of Italy. In a family of 21 legendary hotels that are your welcome to a celebrated tradition of hospitality and elegance.

We are CIGAHOTELS. Palaces and villas resplendent with velvets and antiques. And showplaces of modern Italian design, too. Savor the pleasures of CIGAHOTELS in our historic cities . . . and in the most romantic country settings. Enjoy meals that become treasured memories. Delight in service that is personal. Pampering. And perfect.

CIGA HOTELS

The name behind
the grandest hotels in Italy.
And the world.

There are 21 legendary CIGAHOTELS throughout Italy, including:
ROME Hotel Excelsior, Le Grand Hotel
FLORENCE Hotel Excelsior
VENICE Hotel Danieli,
Hotel Gritti Palace
MILAN Hotel Palace,
Hotel Principe & Savoia.
For information and reservations, contact your Travel Agent or CIGAHOTELS, 745 Fifth Avenue, New York, NY 10022.



Colette

At fine stores everywhere.

NY Showrooms: 322 West 57th Street, New York, NY 10019, 212-247-1571

US Distributor: Xandra Fashion Footwear Ltd., 57 Lafayette Lane, Cherry Hill, NJ 08003

SPECIAL REPORT: ITALY

("Design" continued) "Venezia Chintz Patchwork" linens. A charming checked motif in luscious colors is reworked in varying scales, textures, and patterns. The same patchwork motif that characterizes the comforters ($575 for queen size) and bedspreads ($795 for queen size) is echoed in washable cotton cushions ($65 for a twenty-inch square), sheets ($215 for a twin set), tablecloths ($75 for a fifty-one inch round), towels ($22.95 for a bath towel), and thermal blankets ($130 for a twin size), through designers at T & J Vestor, 8648 Sunset Blvd., Los Angeles CA 90069.

The Italians make no apologies for plastic. They say, quite boldly, this is plastic, and isn't it beautiful. Prime examples: Ambrogio Pozzi's acrylic ice bucket and pitcher; $28.50 for the bucket, $18.50 for the pitcher, at Lucidity, 775 Madison Avenue, NYC 10021.

Olivetti's Praxis 35, designed by Mario Bellini, is the first portable electronic typewriter in the world. Exceptionally quiet because of a digital printer and lighter because it has fewer movable parts, it has three interchangeable typefaces and a ten-character memory that allows instant cancellation of typing mistakes; $750 at Wolff Office Equipment, 1841 Broadway, NYC 10023.

For the bathroom:

Some of the best-designed bathroom gear comes from Italy and is now available here. A combination of towel rack/hamper, of red, white, or bone-tinted baked-enamel metal is almost sculptural in form. Matching it, a medicine cabinet with a triptych of mirrors; $335 for the towel rack with hamper, $710 for the medicine cabinet, through designers at House of Ceramics, 17 Putnam Avenue, Portchester NY 10573. . . . Good-looking and very functional design—the baked-enamel-over-brass spout sets, bidet fittings, and shower heads; spout sets from $254; shower head $100. Available through designers, at Hastings, 201 East 57th Street, NYC 10022.

Lighting:

The superstars here are tungsten halogen lamps, considered to be the most efficient incandescents in existence because, even though the bulbs are tiny, they emit a light so bright it comes closer to the quality of sunlight than other incandescents, lasts longer, too. The granddaddy of them all is the "Tizio" desk lamp designed by Richard Sapper. Now safely ensconced in the permanent design collection of New York's Museum of Modern Art, it is also available for $390 at Ambienti. . . . Among the new heirs: "Papillona," with its halogen bulb positioned between two prismatic glass reflectors that allow light diffusion downward as well as upward. Its glow is so bright that it can light an entire room; $630 through designers at Atelier International. . . . Another noteworthy tungsten halogen: "Daphine" by Tomaso Cimini. The lamp's transformer acts as a weighted base; $300 through designers at Lighting Associates, 305 East 63rd St., NYC 10021. . . . Achille Castiglione's "Ipotenusa" is a desk lamp whose supporting rod from base to shade acts as a coaxial electrical conductor; $350 through designers at Atelier International.

Not halogen lamps but definitely not lesser lights—some conventional lighting with a very unconservative Italian flair: "Lari" and "Bissona" table lamps. "Bissona" resembles Charlie Brown's pet, Snoopy; the "Lari," with its clear bulbs in a blown-glass "space capsule," doubles as a wall lamp. "Bissona," $295 at Ambienti; "Lari," $535 through designers at Artemide, 150 East 58th Street, NYC 10155.

Cars:

From the man who designed the Volkswagen Rabbit, Giorgetto Giugiaro, comes the Fiat Panda: sub-compact in size and price, it's been a standout in Europe. It has not, as yet, been imported to the U.S. . . . Brand-new, also from Giugiaro, and available here is the Alfa Romeo GTV 6/2.5 Coupé. Designed with the sleek cool lines of a sportscar and the best Italian panache: List price $17,000, through Alfa Romeo dealers. *(For more about Italian cars, see page 422).* ▽

The neoclassic collection of ceramic tiles by GianniVersace

CERDISA
CERAMICHE DI SASSUOLO S.p.A.

41042 Fiorano Modenese (MO) · Tel. (059) 830205 · Telex 511270 CERDIS-I

GIANNI VERSACE BOUTIQUE - Miami, Coconut Grove, Mayfair Center
SHOW-ROOM - New York, 600 Madison Avenue

The Newest Italian Collection

GN

Galleria Novità

ROMA • MIAMI

Exquisite leather goods and fashion.
Ladies and gentlemen.

Call toll free for the catalog of The Newest Italian Collection.
1-800-327-6160
Florida residents 1-305-854-0360

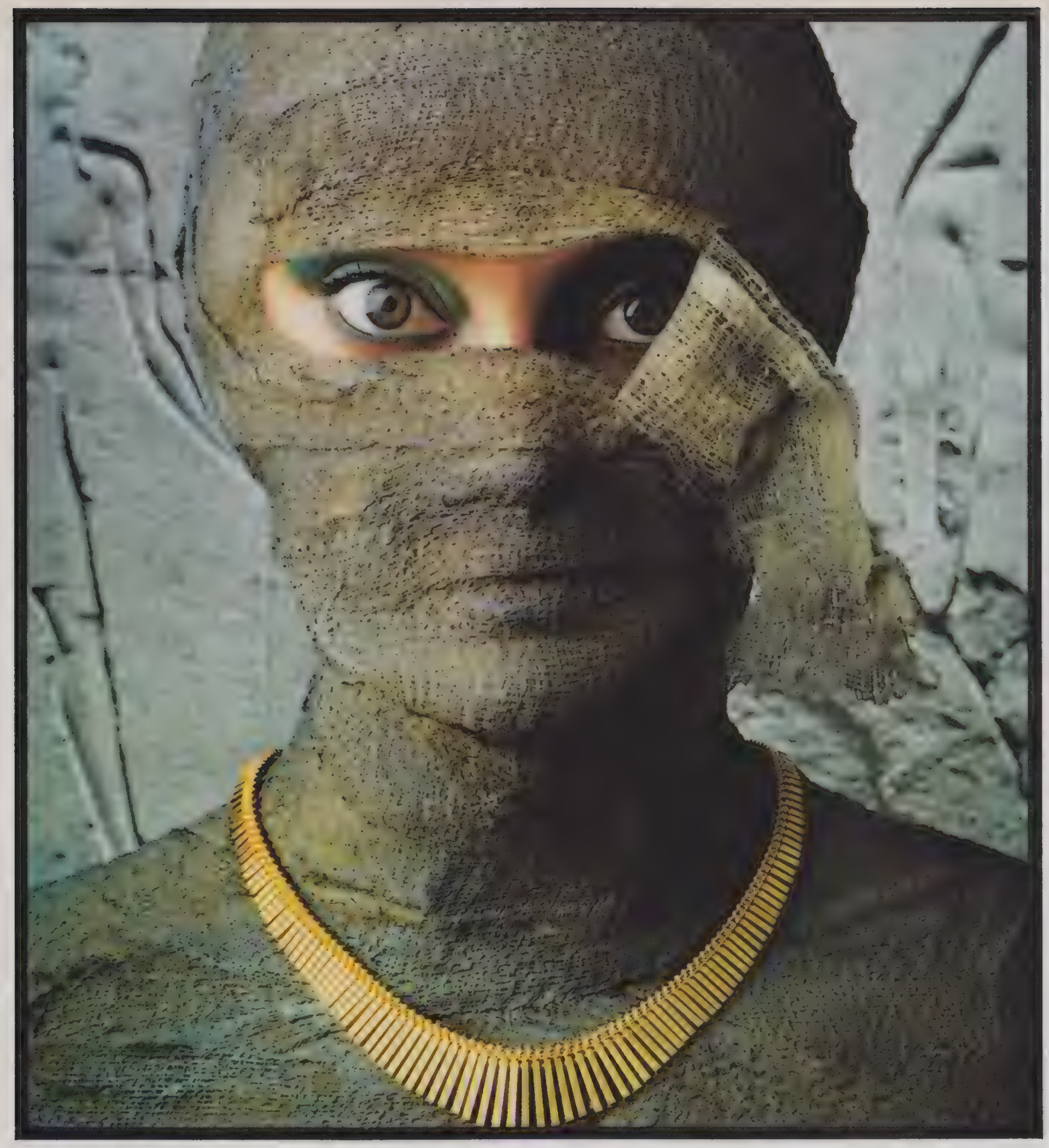
Dish up your daily bread.

Pagnossin: Italy's top ceramic tableware manufacturer producing on an industrial scale with the care of the traditional craftsman, as families in 59 countries on 5 continents realize 3 times a day.

Pagnossin s.p.a. Treviso/Italy P.O.Box 52 Telex 410417 CEPATR

Pagnossin

The Earthenware the World eats off.



Fine jewelry lasts forever

Handcrafted in Italy. 14 and 18 karat gold.
Innovative original and classic necklaces, earrings, pendants, rings, pins and custom-fashion creations.

Look for these company symbols and designer names at fine jewelry stores throughout the world.

AUREA®
UNO-A-ERRE
AUREA JEWELRY CREATIONS

Antonio Falliero | FLAVIA | Oscar de la Renta | JMS siena | ROMANTICA

AUREA, 580 FIFTH AVENUE, NEW YORK, NY 10036

NO ONE KNOWS
THE HUMAN FIGURE
BETTER THAN THE
ITALIANS.

And how best to drape it in furs.

From Michelangelo and Botticelli to today's master fur designers, the Italians have had a special sensitivity to the carriage and movements of the human body. That's why you can expect only the most elegant styling and the most meticulous craftsmanship in your furs from Italy. At better stores.

Furs from Italy.
Con eleganza.

Presented by the Italian Institute for Foreign Trade with the sponsorship of the Italian Ministry of Foreign Trade and Italian Fur Association. For information write: Furs, Italian Trade Commission, 499 Park Avenue, New York, New York 10022.

The 24 Carat Collection

Carlo Fiori Signs
Only Precious Things —

FIORI
OF ITALY

Fiori
Dallas, Texas

Joy Lee
Brownsville, Texas

Glass Apparel
El Paso, Texas

Margaret's
Lubbock, Texas

Ella Pryor
Pasadena, Texas

Mary V's
Tyler, Texas

Del Monico
Las Vegas, Nevada

Papillon
Hobbs, New Mexico

Ree's
Ruidoso and
Albuquerque, New Mexico

There is a small shop on Madison Avenue…

At the turn of the century grandfather Pratesi started a workshop in Florence. In a few years the titled rich and the famous from all over the world became our clients.

They still are.

In fact, most of the European aristocracy has been conceived in Pratesi sheets.

And while remaining small enough to preserve the legendary quality and personal touch, we have grown closer to our American clients.

So, there is a small shop on Madison Avenue and others in Beverly Hills, Bal Harbour, Palm Beach and places where people of refined taste can indulge their passion for luxury.

Pratesi®

HEALTH

Coffee, tea, cola, and you: reasons for caffeine caution

Cutting down on this "picker-upper" can add to your health and well-being

BY WILLIAM BENNETT, M.D.

The news that coffee might be an important cause of cancer of the pancreas jolted the public last year. So far, the cause has not been definitely made. Indeed, the only point that seemed fairly certain was that *caffeine*, the "picker-upper" in coffee, probably was *not* responsible for cancer. But meanwhile, unfortunately, women have begun to hear warnings that caffeine can create special problems for them. It has been implicated as a cause of fibrocystic disease of the breast and also, tentatively, as a possible factor in birth defects. The role of caffeine in fibrocystic disease has not been absolutely proved; but an obvious—and safe—course for women with the condition would be to eliminate caffeine from their diets for a trial period of six to twelve months. As of 1979, the Food and Drug Administration has been recommending that women cut down on caffeine during pregnancy, pending further studies of its effect on the fetus.

Bland as these recommendations may seem, they can be difficult to follow. In the first place, caffeine is all around us. The main sources are coffee, tea, cola-type soft drinks (as well as some non-colas), and over-the-counter cold and pain medications; chocolate and cocoa contribute rather small amounts. Knowing what to avoid is easy enough; actually, giving up caffeine is much harder because it is a habit-forming if not addicting drug.

Most people think of caffeine, correctly, as a stimulant. But those who consume a lot of it are likely to report that a cup of coffee or tea (or a can of cola) "relaxes" them. This paradox has a fairly simple explanation according to a report in *Science* magazine: every few hours a regular coffee drinker begins to suffer from withdrawl. People who are used to drinking the equivalent of three to four cups of coffee a day suffer increased anxiety and muscle tension several hours after their last intake of caffeine, and their symptoms are relieved by a fresh dose of the drug.

Another common symptom of withdrawl is a headache, typically beginning as a sense of "fullness" in the head around eighteen hours after the last intake of caffeine. The headache gets worse for three to six hours, with throbbing and pain that is increased by exercise. Again, caffeine relieves the discomfort, which it has directly caused. Obviously, pain medications containing caffeine are particularly effective for this type of headache, even though they also help to perpetuate the condition.

No one can deny the special comfort that a fragrant cup of coffee or tea provides. But, for many people, a large part of that solace is relief from the discomfort of withdrawl. According to one estimate, more than five million Americans consume enough caffeine to create a potential health problem for themselves, and many more experience symptoms of withdrawl (mostly first thing in the morning, of course). For these people, cutting back on consumption is a good idea, but they should recognize that it won't be just a matter of counting cups. They are likely to feel an oppressive combination of drowsiness and anxiety for three or four days, and the experience is unpleasant enough to be a significant, if temporary, obstacle to cutting down on caffeine. ▽

VOGUE TRAVEL GUIDE

WHERE to GO

397 ☐ MEXICO: "The Amigo Country"
337 ☐ PORTUGAL: "Holiday Land" and "Portugal on a Silver Platter"
1109 ☐ HUNGARY: General information including Budapest
396 ☐ AUSTRIA: Vienna facts
306 ☐ IRELAND: "From Ireland with Love"
728 ☐ BRITAIN: Rail-travel guide from BritRail Travel

HOW to GET THERE

038 ☐ FINNAIR: "1982 Finnair's Finland—Land of the Warm-Hearted Winter"
047 ☐ LUFTHANSA: "Europe Your Way" tours of Germany
054 ☐ AIR FRANCE: New Paris-Riviera packages including Monte Carlo
013 ☐ TAP AIR PORTUGAL: "Take a Vacation from Inflation" packages
056 ☐ AER LINGUS: Ireland tour information
019 ☐ AIR INDIA: "London Spectacular" tours
029 ☐ ALITALIA: "1981-82 Ski Lift to the Italian Alps"
044 ☐ ALITALIA: "Italy Loves You"

STAYPLACES

967 ☐ CIGA HOTELS: Italy
803 ☐ CAMINO REAL IXTAPA: Ixtapa-Zihuatanejo, Mexico
841 ☐ EL PRESIDENTE CHAPULTEPEC: Mexico City, Mexico
854 ☐ BUDAPEST HILTON: Budapest, Hungary
990 ☐ HÔTEL DE CRILLON: Paris, France
992 ☐ ALPENHOF SPORTHOTEL: Zürs, Austria

RESORT AREAS

522 ☐ PALM BEACH POLO & COUNTRY CLUB, Florida
989 ☐ THE FIJIAN HOTEL: The Fiji Islands, South Pacific
713 ☐ TURNBERRY ISLE YACHT & RACQUET CLUB, North Miami Beach, FL: "The World of Turnberry Isle"
909 ☐ LA COSTA RESORT HOTEL & SPA, Carlsbad, CA: "Discover the La Costa Experience"
523 ☐ THE SPA AT PALM-AIRE, Pompano Beach, FL: "Seven-day Renaissance Holiday Program"

TOURS & CRUISES

729 ☐ INFLIGHT TOURS, INC.: "New Year Holiday in Russia"—two holiday specials to the USSR
730 ☐ DAILEY-THORP TRAVEL, INC.: "One Week Opera Tours to Europe"
679 ☐ SUN LINE CRUISES: "1982—The Best of the Mediterranean"

We're sorry, but Vogue cannot answer any personal questions or requests.

Please check the brochures you would like to receive and return this coupon to VOGUE, OCTOBER Coupon, Box 2766, Clinton, IA 52735, **BEFORE FEBRUARY 1, 1982.** Allow eight weeks for delivery. **Please enclose 50¢ to cover processing.**

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Beautifully groomed with a 200 year tradition of craftsmanship. Asprey - for the art of giving.

Established 1781

All prices include post and packaging but are subject to market fluctuation.

BY APPOINTMENT TO H M THE QUEEN GOLDSMITHS, SILVERSMITHS & JEWELLERS ASPREY & COMPANY LTD LONDON

BY APPOINTMENT TO H M QUEEN ELIZABETH THE QUEEN MOTHER JEWELLERS ASPREY & COMPANY LTD LONDON

Silk Scarf. £35.
Exclusive six piece 18ct gold brush set, mirror and comb shown. £28,500.
18ct gold 'bird' stickpin with sapphire eyes. £165.
18ct white gold diamond stickpin. £1,098.
18ct gold cabochon emerald and diamond stickpin. £850.

Cabochon emerald, sapphire and diamond bracelet on 18ct yellow gold. £6,250.
9ct gold magnifying glass. £795.
Exclusive 18ct gold and ivory beard comb. £825.
18ct gold and malachite cufflinks. £450.
Ivory Club brush. £196.50. 9ct gold bookmark. £118.50.

Asprey and Company Limited, 165-169 New Bond Street, London W1Y 0AR. Telephone: 01-493 6767. Cables and Telex: 25110 Asprey G.
City Branch, 153 Fenchurch Street, London EC3M 6BB. Telephone: 01-626 2160. Asprey S.A. Geneva, 40 rue du Rhône, Geneva. Telephone: 28-72-77.

Sotheby's announces an auction of Highly Important Jewelry in New York on October 13 and 14. Exhibit at our Madison Avenue Galleries begins on October 9. Illustrated catalogues are available at our Galleries for $10, or by mail, $12. Please request sale no. 4701M and send a check to: Sotheby's, Dept. VG, P.O. Box 5083, FDR Station, New York, N.Y. 10150.

Other upcoming auctions at Sotheby's include Antique and Period Jewelry on October 27 and 28, and Fine Jewelry on November 18. For information, please call the Jewelry Department at (212) 472-3421.

Sotheby Parke Bernet Inc.,
980 Madison Avenue, New York 10021

SOTHEBY'S
Founded 1744

(Continued) when he had nearly an entire town to design, visit Vicenza: the Hotel Michelangelo there is built in a former monastery high on a hill outside the town. But perhaps the most charming Veneto town is Asolo. Besides a hillside setting, sixteenth-century stone buildings, and total quiet, Asolo has the perfect hotel: Villa Cipriani. Edged by a flower-filled garden, Villa Cipriani looks out on a green valley of fruit and olive trees.

Among Asolo's special treats: the view from the hilltop where Eleonora Duse is buried . . . classical music performances in the castle of Caterina Cornaro . . . town-center antiques fairs every other weekend . . . a venerable silk shop.

ANOTHER MILAN

Milan is business. It also has some of the greatest shopping, window-shopping, and eating in the world. Besides the Missoni, Valentino, Fendi, Armani, Krizia, and Versace clothes that star on the Via Montenapoleone, Via San Andrea, Via della Spiga, and in the amazing four-story Galleria arcade, there are wonderful unexpected shopping finds.

At Ars Rosa, satin nightgowns cost about $600, but batiste camisoles can be made to measure within a day or two for about $70 each. Next door, on Via Montenapoleone, Ala d'Oro is a precise, modern shop with socks in jacquards and subtle stripes, in bold colors or shades of smoke. It's a haven for men. At Lorenzi, razors come with horn or mother-of-pearl handles; there are gold or silver tweezers and ebony toothbrushes. Il Salumaio may have the best in Italian ready-to-eat: cakes displayed on pink satin, white truffles in season, milk-and-bread puddings—all to-eat or to-go.

For Italian boots and shoes—often handmade and *not* exported to the U.S.: Guido Pasquali, Via Gesù 6 . . . and Tanino Crisci, Via Montenapoleone 13. Less expensive: Pollini, Piazza Duomo 31; Panca's, Corso Vittorio Emanuele 15; Santini e Dominici, Via Montenapoleone.

Newest boom in Milan: auctions—for Americans, they're often dream-orgies of antiques and art. Finarte, Piazzetta Bossi 4, is the largest and oldest house in the city. Other houses: Christie's, Via Borgogna 9; Galeria Geri, Corso Venezia 10; and, ever-present, Sotheby Parke Bernet, Via Montenapoleone 3.

Dining in Milan? Current favorites are: Da Bice, especially at lunch, a place to eat and to be seen, and Savini—where opera stars and conductors gather and where waiters bow low. El Toulà, near La Scala, has tables far apart from each other and the ambience of an elegant 'thirties supper club (but no music). Special, here, in autumn: white truffles on *everything*.

At Boccondivino, Via Carducci 17, regional specialties—smoked ham, pasta, cheeses—can be sampled in small portions; you'll learn, here, never to mix fermented (old) cheeses with young ones at the same meal. St. Andrews is a posh, low-lit place that locals swear by. . . . Torre di Pisa is where art directors and fashion business people can be found. Milan surprise? Afternoon tea . . . at Cova, on Via Montenapoleone, where sandwiches and pastries are served by dour gentlemen in white tie and tails.

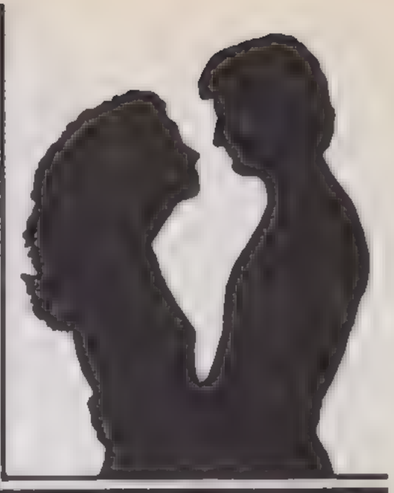
To see: Milan's great Gothic Duomo, one of Europe's most profusely decorated cathedrals, stuns with its size . . . and three thousand statues. The city's other great treasure, Leonardo's "Last Supper," is being restored but still on view at the Church of Santa Maria delle Grazie.

Milan's most famous museums are the Brera Gallery and Sforza Castle; three museums often overlooked by visitors to the city are the Poldi Pezzoli (for Renaissance art, Flemish and Persian tapestries, antique clocks and compasses), the Leonardo da Vinci Museum of Science and Technology—for a fascinating look at Leonardo's technical side, and the Pinacoteca Ambrosiana. The Pinacoteca has one of the best collections of fifteenth-to-seventeenth century drawings in the world. Star work, here: Raphael's preliminary cartoon for the famed Vatican fresco "The School of Athens."

FINALLY, IF THERE'S A STRIKE . . .

. . . and, at times, there is in Italy—for a few hours, a day, a week: Italians will say, "Don't worry." They may be right. Somehow, there's always another solution. There's always good food to be found and a good bed. This is a time when your *portiere* can be a lifesaver. These great problem-solvers can tackle anything from alternative transportation to new sight-seeing itineraries. They also take care of lost passports, needed baby-sitters, and come up with some of the best shopping/restaurant tips. The men to know? In Rome: Tommaso Masci, the *portiere* at the Excelsior; Renzo Chiaranda at the Grand Hotel. In Venice: Franco Vinci at the Danieli; Mario Varnier and Bruno Naccaro at the Gritti Palace. In Milan: Giovanni Santangeletta at the Principe e Savoia; Luciano Palvarini at the Hotel Palace. Introduce yourself when you check in. ▽

Smart women like to keep in shape!



Are your feet in shape too?

"The Pomez Stone", an all-natural foot care aid from the earth, guarantees removal of all corns and callouses, reviving your most precious asset . . . soft like-new skin.

No harsh chemicals or dangerous sharp edges to contend with.

The Pomez Stone, brought to you by Leslee, lasts for years, and is a feather light stone that actually floats!

Shaping up takes only but a minute of your time in the tub or shower. Even after its first use you'll not only feel the difference, you'll see the difference too.

We're so confident that your feet will look and feel better, that we offer our unconditional money-back guarantee.

Don't confuse the Pomez Stone with an ordinary pumice stone, there is a distinct difference.

Caution: The Pomez Stone should not be used if circulatory impairment or Diabetes exist.

The Pomez Stone

A Pure & Gentle foot care product.

Please RUSH me ___ Pomez Stones @ 9.95 ea _____
Ind Residents add 4% sales tax _____
Plus $1.50 ea. for postage & hand. _____
Check or money order _____

8000 Utah Street
Merrillville, IN
46410

Leslee*
INTERNATIONAL CORPORATION

VO

THE WINTER 1981
COLLECTIONS ISSUE

FEATURING DESIGNER
PREDICTIONS

NEW SILHOUETTES
EXCITING COLORS

A complete report on Italian fashion in 580 pages

To order a copy of the September 1981
WINTER COLLECTIONS ISSUE of ITALIAN VOGUE
send $15 to: Vogue, Dept. IS 81
P.O. Box 1924, Bloomfield, New Jersey 07003

ITALIAN VOGUE

Photograph by Gideon Lewin

Bill Blass for Mohl Furs.

345 Seventh Avenue, New York.

Natural Umber Dusk Lunaraine mink coat, available at: Robinson's; L. S. Ayres; Colbert's of Amarillo, Texas; Woodward & Lothrop; Halle's; Nan Duskin; Kaufmann's; York Furriers; Dittrichs; Popular-Varden.

Talking about... Dance

American Ballet Theatre under Baryshnikov's direction — exciting new dancers, new dancing

By Holly Brubach

ABT veteran Martine van Hamel, above, as Kitri in Baryshnikov's staging of "Don Quixote." Right, Baryshnikov—now directing the company. His policies are for the long term, but a difference is apparent in the dancing already.

Probably no debut in recent history has been more eagerly awaited or more closely watched than Mikhail Baryshnikov's last year as Artistic Director of the American Ballet Theatre. Audiences already knew and loved him as Albrecht, as the swivel-hipped superstar of Twyla Tharp's *Push Comes to Shove,* as *The Turning Point's* Russian roué, as Misha. But as an administrator, it seemed, he would have to prove himself all over again.

What Baryshnikov knows best is, of course, dancing; and, as it turns out, the most impressive change he's brought about at ABT so far is in the way the company dances—with more precision, more proficiency, with a new consistency of style. Character-dance divertissements—mazurka, czardas, polonaise—which most companies today perform perfunctorily, as if to fill in the gaps between the real dances on point, are suddenly revitalized. Baryshnikov has retouched *Giselle, Swan Lake, Les Sylphides, The Sleeping Beauty* (not always, it must be said, for the best) and acquired Paul Taylor's *Airs,* George Balanchine's *La Sonnambula* and *Prodigal Son*—welcome additions. He's put the corps in good order, given young dancers feature roles.

Susan Jaffe came straight from ABT's junior company, centerstage last year for the American premiere of the Pas d'Esclave from *Le Corsaire,* and she's been there ever since. She shapes a role with intelligent dancing and clear mime: as Myrtha (in *Giselle*), she sentences Hilarion to death; when she sentences Albrecht with the exact same gestures, the audience shudders.

Deidre Carberry, the prodigy and longtime private student of ABT's ballet mistress, Elena Tchernichova, dances with polish far beyond her fifteen years. Two years ago, she walked off with the silver medal at the 1979 Jackson, Mississippi, International Ballet Competition. Now, in solo roles in *La Bayadère* and *Swan Lake,* she displays beautiful arms, bright foot- and legwork, sweet charm.

Also in the corps is Lisa Rinehart—with long, fluid lines and an expressive upper body—she knows how to execute the most complicated steps and keep her torso moving. In *Airs,* she seems propelled onstage by a breeze, as if someone had opened a window in the wings.

New soloists: Cheryl Yeager spent four years in the corps under the old administration; but, since Baryshnikov's takeover, she's danced over ten solo roles. She soars through the Mazurka in *Les Sylphides,* skips her way through the pas de deux from *La Fille Mal Gardée.* Robert La Fosse, a tall sturdy blond with a grin as wide as the stage, tackled more big roles than most higher-ranking dancers in the past season alone. Ronald Perry, who comes to ABT from the Dance Theatre of Harlem, is strong and commanding; in Balanchine's *Theme and Variations,* an exacting ballet in which all too many dancers look lost, overwhelmed by its stylistic and technical demands, he seems right at home.

Cheryl Yeager, right, promoted, and now dancing feature roles.

To encourage so many young dancers with new roles and promotions is a wise policy. Ballet Theatre, with its premium on stardom and its long roster of internationally famous principal dancers, has always had plenty of chiefs and a scarcity of Indians—no one to dance anything less than a lead.

All the big names who, for the past five or so years, have been ABT's mainstays are still there—Natalia Makarova, Gelsey Kirkland, Cynthia Gregory, Fernando Bujones. One newcomer, Magali Messac, recruited from the Pennsylvania Ballet, is quickly getting her bearings, and fascinating. Martine van Hamel, calmer and more generous than ever, has music in her bones.

Meanwhile, Baryshnikov is wearing two hats—one as director, one as dancer—which, in *Push Comes to Shove,* he tips to the audience, tosses high into the air, pulls down over his forehead, and, in the end, throws like a Frisbee all around the company, from one dancer to the next, as the curtain comes down. ▽

ABT on tour: Oct. 12–17, Minneapolis; 19–24, Detroit; Oct. 27–Nov. 1, Atlanta; Nov. 3–8, Boston.

Travel Now

A grand hotel gets grander…freighter travel made easy…New Year's in Russia

By Richard Alleman

andmark update: Paris' eighteenth-century-splendid Hôtel de Crillon, *above left,* has almost completed its $10-million renovation program. Edging the dazzle of the Place de la Concorde, *above right,* the Crillon has soundproofed, air-conditioned, redesigned, refurbished (Sonia Rykiel handled much of the last) almost all rooms and suites. The Crillon also has a new chef: Jean-Paul Bonin, who has already earned the restaurant a Michelin star. To stay at the "new" Crillon, Air France's new seven-night "Paris Royale" package provides room, daily breakfast, one dinner—starting at a low $524; air fare extra. See page 438.

The freighter front: all you need to know

Just published: the guide *Tramp Steamers* gives information on ships, accommodations, itineraries of major steamship lines that carry passengers (from two to one hundred—but usually twelve) as well as cargo.

The lures of freighter travel are many. Surprising luxury—many ships have swimming pools, libraries, movies, lounges with teak floors, Oriental carpets. Staterooms and cabins are usually large, air-conditioned, with private baths.

On freighters, passengers dine with the ship's captain and officers. Ports are often more unusual and port-stays longer (sometimes as long as a week) than on board conventional cruise ships. Prices can be incredibly low—Lykes Lines' seventy-day Mediterranean cruise, for example, at $2100, comes to just $30 a day!

Organized by destinations—Orient, South America, Africa, Caribbean, Mediterranean, Northern Europe, Australia/New Zealand, Great Lakes—*Tramp Steamers* is crammed with photos, diagrams, easy-to-understand boxes summarizing freighter facts. The guide also gives addresses, phone numbers of travel agents specializing in freighter travel.

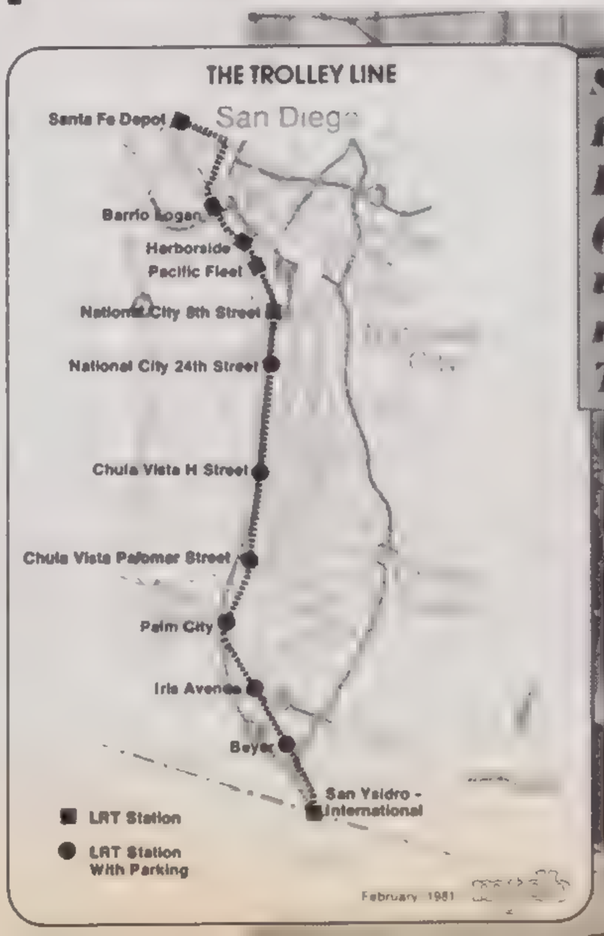
Published by Addison-Wesley, *Tramp Steamers* by Meme Black costs $6.95.

MERRY RUSSIA!

For an offbeat holiday spend New Year's in the U.S.S.R. From Inflight Tours, two happy-1982 packages: the first departs from Montreal, December 24; visits Moscow, Leningrad, Novgorod; returns January 4; $1505. The second leaves Washington, DC, December 27; goes to Moscow, Bratsk, Irkutsk; comes back January 8; $1736. Prices include air fare, first-class hotels, meals, theater tickets, gala parties. Call: (212) 695-6650; see page 438.

A Week at the Opera

For serious opera buffs, a new group of one-week tours to Europe's top opera spots from music-tour experts Dailey-Thorp Travel. Cities, dates: Munich/Vienna, November 20–28; London/Paris, November 23–30; Munich/Salzburg, January 27–February 3; Vienna, February 23–29. More opera weeks: Paris in April, Vienna in May, Nice/Orange/Aix-en-Provence and London/Glyndebourne in July, Salzburg/Bregenz and Salzburg/Verona in August. Prices—from $1500 to $1750—include deluxe hotels, performances almost every night, breakfasts, some other meals, sight-seeing, APEX air fares extra. See page 438 for details.



Southern California flash: America's first new trolley line since the 1940s! Departing from San Diego's Santa Fe (AMTRAK) Depot every twenty minutes, the two-car trains travel sixteen miles to the Mexico (Tijuana) border. Travel time: forty minutes. Fare: $1.

After a couple of rounds of golf on an impeccably manicured private course, a game or two of tennis with a top pro, and five or six exhausting, exhilarating hours of world class deep sea game fishing, all we have left to offer you is a stroll on a perfect beach, dinner at an internationally famous restaurant and a suite in what Esquire Magazine said was one of the world's top ten hotels.

THE FIJIAN

Quite simply, one of the best hotels in the world.

THE FIJIAN

The Fijian sounds like the most perfect place on earth.
Please send me your free colour brochure.

Name._____

Address._____

_____

For reservations and information see your travel agent or . . . Write: Reservations Manager, The Fijian Hotel, Yanuca Island Resort, Private Mail Bag, Nadi Airport, Fiji. Telephone 50155, Fiji. Cable: RESORTS, Fiji. Telex: FJ 4241 – FIJIAN.

Fiji Resorts Limited, Seattle, Tel. (206) 682 8620. Telex: 321271. **John A. Tetley Co. Inc.** Los Angeles – Phone (213) 388 1151. San Francisco – Phone (415) 434 0660. Seattle-Phone (206) 682 1981. Telex: 674812 JACTO. LSA.

Utell International. Ontario – Telex 621 7634. *Toll free from:* Ontario and Quebec. 1-800 268 9300. *From:* B.C. : 112 (800) 268 9328. *Rest of Canada:* 1-800 268 9328. **Muriel Fleger.** Ontario Telex: 065 24684. Cable: FLEGEROTEL. *Toll Free:* 1.800.268.9051.

FH 401 AV

Brand Management

This trip, indulge in one great dinner,
one extravagant purchase and one legendary hotel.

Preferred Hotels
ASSOCIATION

Possibly the last of the great private collections.

Preferred Hotels
ASSOCIATION
Possibly the last of the great private collections.
A worldwide association of privately owned luxury hotels with this telephone number in common:
800-323-7500
In Chicago call (312) 450-3770
In Canada call 800-661-1262
In Hawaii and Alaska call 800-323-1707

UNITED STATES:

ANCHORAGE
• Hotel Captain Cook

ATLANTA
• Colony Square Hotel

BEVERLY HILLS/LOS ANGELES
• Beverly Wilshire Hotel

BOSTON
• The Colonnade Hotel

CHICAGO
• The Knickerbocker
• The Mayfair Regent

DALLAS
• The Mansion on Turtle Creek

DENVER
• The Brown Palace Hotel

DETROIT
• Hotel Pontchartrain

HOUSTON
• The Warwick
• The Warwick-Post Oak Opening 1982

KANSAS CITY
• Alameda Plaza Hotel

LAS VEGAS
• Desert Inn & Country Club

MILWAUKEE
• The Marc Plaza Hotel
• The Pfister Hotel & Tower

MINNEAPOLIS
• Marquette Hotel

NEW YORK
• The Mayfair Regent

NEW ORLEANS
• The Pontchartrain Hotel

OKLAHOMA CITY
• Skirvin Plaza Hotel

PITTSBURGH
• The William Penn Hotel

SALT LAKE CITY
• Hotel Utah

SAN ANTONIO
• La Mansión Del Rio

SAN FRANCISCO
• The Stanford Court Hotel

ST. LOUIS
• The Clayton Inn

WASHINGTON, D.C.
• The Embassy Row Hotel
• The Watergate Hotel

WILMINGTON, DELAWARE
• Hotel duPont

CANADA:

CALGARY
• International Hotel of Calgary

OTTAWA/HULL
• Hôtel Plaza de la Chaudière

TORONTO
• Hotel Plaza II
• Park Plaza Hotel
• The Prince Hotel

EUROPE:

BADEN-BADEN
• Brenner's Park-Hotel

COLOGNE
• Excelsior Hotel Ernst

GENEVA
• Le Richemond Hotel

LONDON
• The Dorchester

LUCERNE
• Grand Hotel National

MUNICH
• Hotel Bayerischer Hof

PARIS
• Hotel Le Bristol

ROME
• Hotel Hassler Villa Medici

VIENNA
• Hotel Bristol

WIESBADEN/FRANKFURT
• Hotel Nassauer Hof

ZURICH
• Dolder Grand Hotel
• Hotel Baur Au Lac

ASIA:

HONG KONG
• The Peninsula

MANILA
• The Manila Peninsula

TOKYO
• Imperial Hotel

Europe this winter—the grandest time ever

"In" season news: Vienna, Budapest, Berlin, Helsinki, Portugal, Ireland

Vienna's Opera Ball, above: a pre-Lenten dazzler, held in the State Opera House

EDITOR'S NOTE: *Visiting Europe in winter has always been a smart idea: prices are at their lowest, the summer crush of tourists is over, cultural events flourish, and weather often can be surprisingly mild. Now, with the U.S. dollar stronger than it's been in years, hitting Europe this winter is more than just a smart idea, it's an opportunity one would hate to pass up. Here, six European great-places—whose time is* now!

VIENNA

Vienna in winter is a season of operas, ballets, concerts, exhibits, balls. Winter is dress-up time, so pack glittery, glamorous clothes: long dresses, furs, jewels. The season's humming already and doesn't slow down until after *Fasching*, February 23. Cultural life revolves around opera and ballet in the grandly baroque State Opera House. Here, Rudolf Nureyev performs *Swan Lake*, October 14; followed by *Tosca*, with Leonie Rysanek, October 15; *Lucia di Lammermoor* with Edita Gruberova, October 17; *The Magic Flute*, October 18; and on December 19, new productions of the ballets *Petrouchka* and *Scheherazade*.

Christmas holidays, especially festive here—with a chance for last-minute shopping at the annual outdoor Christkindlmarkt in front of City Hall, November 20–December 24—build to a crescendo of events New Year's Eve: a jubilant *Die Fledermaus* at the State Opera; another production of the same opera at the buoyant Volksoper; a performance of Beethoven's Ninth Symphony by the Vienna Symphony Orchestra, conducted by Wolfgang Sawallisch; and the much-anticipated Imperial Gala Ball, danced in the magic surroundings of the Hofburg, the monumental Hapsburg palace. (Ball tickets should be ordered well in advance through Vienna Congress Center, Hofburg, Heldenplatz, 1014 Vienna; price—approximately $135—includes ball, dinner, Champagne.)

Balls—some three hundred between December 31 and Ash Wednesday—are a Vienna tradition. Especially notable: the Vienna Philharmonic Ball, January 21; and the Opera Ball, February 18—the last big fling before Lent begins—a nightlong medley of white-tie supper parties, Strauss waltzes, Champagne toasts, celebrity-watching in the opera house.

Brand-new Viennese passion: *Stehbeisels* ("standing bars")—unpretentious, cozy places, where the city's most stylish hang out, drink, chat, and snack. Discos are out, *Stehbeisels* in; by 10:00 P.M., popular ones such as Pronto (with Italian music and pasta snacks), on Spiegelgasse, and Wiener, at Hermanngasse 27, are jammed. Also popular now: *Tagesbars* ("day bars") such as Reiss-Bar, on Marco d'Aviano Gasse 1, open just during the day; here, you can meet friends and sip wine.

More Viennese hangouts: Mattes, considered the best new restaurant in town—so chic there's no sign, just its name etched in the glass door of the soft-red building with white shutters at Schöenlaterngasse 8 . . . Oswald und Kalb, at Baeckerstrasse 14, a café popular with artists and actors . . . the *fin-de-siècle* Hotel Bristol, across from the Opera House, for post-opera suppers . . . the expensive Le Pialee, at Paniglgasse 22, a good choice for late dining that can go on and on . . . Kur Café Oberlaase, a long taxi ride to the edge of the city, but worth it for the best pastries (in Vienna, that's saying a lot) . . . Hawelka, on Dorotheergasse 6, a smoke-filled coffeehouse favored by the intelligentsia, where you might meet Arthur Miller or Leonard Bernstein when they're in town . . . Steffi, a tiny, *(Continued on page 448)*

THURNHER'S
★★★★★
Alpenhof
SPORTHOTEL – ZÜRS
AUSTRIA

A-6763 Zürs/Arlberg
Tel. 05583/191-196 Telex 59-4020. 52-39/27
THE PLACE FOR SKIING IN AUSTRIA

VOGUE
Real-Life Beauty & Health Guide 1981/82
On Your Newsstand October 27

EUROPE

(Continued from page 447)

Europe now: the season of the fat $!

offbeat café at Posthorngasse 6, a haunt of theater people.

For day dining, the prix-fixe luncheon buffet at the Hotel Inter-Continental's Rotisserie is popular with local businessmen. The Palais Schwarzenberg serves velvety venison, duckling in green peppercorn sauce, and has a *nouvelle-cuisine* approach to Viennese specialties, with superb service and perhaps the best wine cellar in the city. (The Palais, in a wing of an exquisite eighteenth-century palace, also has forty-four guest rooms, furnished in Louis XIV and Biedermeier antiques; book through Marriott's toll-free number: 800-228-9290.)

More Vienna highlights: International Schubert Days, November 22-25, with concerts at the composer's house and at the Konzerthaus . . . Tanz '82, a ballet festival from February 14 through April 3 . . . a show of Egon Schiele drawings (ends November 1) at the New Museum of Modern Art, ensconced in lavish Palais Liechtenstein, where works by Claes Oldenburg are juxtaposed with eighteenth-century bas-relief ceilings . . . the Ephesus Museum, new, part of the Kunst Museum complex in the Hofburg—with a stunning collection of ancient Greek artifacts.

—PATRICIA BROOKS

BUDAPEST

All the attention of this former Hapsburg Imperial City now is focused atop the Budapest Hilton. Crowning this delicious architectural cocktail—its foundations are Gothic, its façade is baroque, and its bedrooms are executive-luxury-modern—is the Tower Room, which used to be the Hungarians' ultimate night-on-the-town. Last spring, however, the Tower Room became the country's first modern casino, specializing in extracting foreigners' hard currency via blackjack and baccarat tables. So, for the locals, it is back to the gypsy orchestras whose violins weep in dozens of cafés and restaurants, even the Hilton's Kalocsa Dining Room. Other currently popular places for soulful Tokay-sipping: the informal Kárpatia restaurant or the plusher Fortuna—*not* in the basement nightclub of this five-hundred-year-old house turned dine-place, but upstairs where ethereal pancakes and hearty mixed grills are served.

Hungarians don't dine out often. They are more given to spending an afternoon with a newspaper and coffee cup under the gilded ceiling of the Hungaria Café, or over a chocolaty slice of *rigo jancsi* at Vörösmarty, where coffee is still brought to the little marble tables with a warming china lid on top of the cup.

In Budapest, the most Western of Eastern capitals, pleasures are not only respected . . . they are available. Every woman has her little dressmaker and her facialist (currently tops: Kate, at the beauty shop Fodrasz). In the mid-

Budapest city-view, above, mirrored in glass wall of Budapest Hilton's new wing

dle of the Danube, between the palace-studded "Austrian" city of Buda and the busy, bustling "Hungarian" city of Pest, is Margaret Island: in summer, a spot for theater, swimming (in a pool with a wave machine), and strolling. Year-round, the modern Thermal Hotel on Margaret Island is filled with Hungarians and foreigners who come to take the waters, mend their diet, and swim indoors (guests of other hotels can use this pool, waveless but aromatically mineral-laden).

Budapest's freshly remodeled Opera House was closed recently for more remodeling, so people might forget to tell you that the excellent Hungarian State Opera is now performing at the Erkel Theater. They are proud of their *Aïda* and the opera ballet's Bartók programs. This has been Béla Bartók's centennial year, but scheduled performances of his music are beginning to wind down. The must-hear music now: organ recitals at the Matthias Church.

Even though Budapest is as rich in museums as a former Hapsburg capital should be, two standout art collections are out of town, up the Danube. Don't be discouraged by the autumnal disappearance of boat transport; take a car, or a tour bus if need be, to Esztergom for the extraordinary medieval art in the Christian Museum. Then visit Szentendre—itself an artful array of peasant houses embroidered onto river landscape—for the museum devoted to the surprisingly varied ceramic sculptures of Margit Kovacs.

Interesting merchandise is scarce in Budapest, so wise foreign shoppers limit themselves to goose-down pillows (about $10), packets of paprika (about $1), and embroidered vests from the government's Intertourist hard-currency shops; the best is at the Duna Inter-Continental Hotel.

Hungary does not insist on pre-booked, prepaid tours; and, after the summer crush, hotel rooms are usually available. The Hilton has the most romantic location, atop Buda. More handily set in Pest are the efficiently modern Duna Inter-Continental and the older, spa-equipped Gellért. All three look out on glittering illuminated bridges arching the Danube.

—ABBY RAND

BERLIN

Isolated and divided it may be, a capital city without a capitol, Berlin still plunges forward as energetically as the throngs on the Kurfürstendamm, where shop windows catalogue the best the world has to sell. Indeed, window-shopping is a great sport, here—and "Ku-damm" window-shoppers must get some of their *(Continued on page 450)*

VOGUE Travel Guide

Europe at Home

See page 448 to order brochures.

Other airlines offer tours to France, but they're not AIR FRANCE

Air France presents "Paris Royale" and "Monte Carlo Classique." Enjoy the extraordinary elegance of a deluxe hotel, airport transfers by private car, and other exclusive features.

Flying there and back, you will appreciate La Différence on Air France—our style, our sophistication, our savoir faire. Call your Travel Agent or Air France for details.

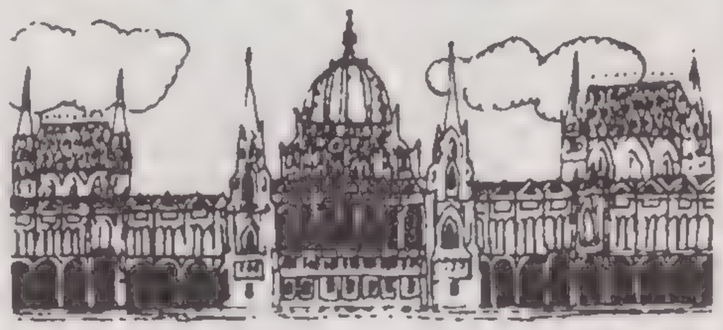
Make tracks all over Britain, $99 per week

A BritRail Pass lets you cover *more* of Britain for less—and in less time. Our comfortable trains whistle you all over England, Scotland and Wales for only $99 U.S. for one week, Economy Class, $140 First Class. And these prices are good through March 31, 1982.

But the BritRail Pass is not sold in Britain—so see your travel agent *before* you leave. And send for our free "Easy Guide to BritRail."

BritRail Travel

HUNGARY



Think About It For Your Next Vacation!

Vacations are year-round enjoyment in Hungary. The winter season in Bartok's birthplace abounds with concerts, operas and ballet. In late March, the 10-day Spring Festival 1982 dazzles with music, opera, dance, art exhibits and folklore.

Relax in Hungary's superb spa resorts any time of year.

For further information, contact:

IBUSZ HUNGARIAN TRAVEL BUREAU
North American Division
Rockefeller Center Suite 520
New York N.Y. 10111
Telephone: 212 582-7412

WINTER'S THE SEASON AND AIR INDIA'S THE REASON TO PLAN A WINTER TOUR NOW.

We've some extraordinary tours to see extraordinary London.

Like our London Theatre Tours. We give you your choice of any available play.

Or our Performing Arts Tours.

Or New Year's Eve at Covent Garden.

There are also our London Discovery and Fly and Drive Tours for those who wish to explore London, and the countryside, on their own.

All tour prices are guaranteed in U.S. dollars.

See your travel agent or fill out the coupon on page 448.

Then see extraordinary London.

FINNAIR RECAPTURES THE ROMANCE OF EUROPEAN TRAVEL.

Sumptuous dinners in the grand saloon of a steamship bound for Stockholm. Zhivago landscapes glimpsed from a train whistling east to Leningrad. Sips and smiles in a Helsinki cafe aglow with Christmas candles. Ski trails etched in quiet white through an enchanted Lapland forest. Write for Finnair's free brochure of tours to Finland and beyond. P.O. Box 32, Irvington, N.Y. 10533

FINNAIR
Great vacations start with the Flying Finnish

Don't miss VOGUE's GUIDE TO THE CARIBBEAN in the November issue!

"THE GREATEST HOTEL IN MEXICO CITY... AND THE MOST ENJOYABLE ONE"

That's what travelers say about EL PRESIDENTE CHAPULTEPEC. Regarded as best in Mexico City, this magnificent new 42-story hotel overlooks Chapultepec Park right on Reforma Boulevard. It's close to the Museum of Anthropology, gardens, shops, lakes and monuments. Ten restaurants and bars, romantic night spots, dancing and fine entertainment. House of MAXIM'S of Paris. Twenty six exclusive boutiques.

For reservations and information call
EL PRESIDENTE HOTELS
NATION WIDE
800 854 2026

CALIFORNIA STATE
800 542 6028

Consult your Travel Agent, he knows us

EL PRESIDENTE CHAPULTEPEC
CAMPOS ELISEOS No. 218
MEXICO 5, D.F
Bruno R. Lugani
General Manager

EUROPE

(Continued from page 448)

Winter—prime time for opera, ballet, museums

Space-age sound-space, above: interior of West Berlin's new Philharmonic Hall

energy from the chocolate-oozing pastries awaiting at Café Kranzler—or, nearby, newer, more elegant, the Pientka.

October finds Berliners still hiking through their forested safety valve, the Grünewald, and lining up for the latest exotica—raspberry ice-cream cones—at Franz Henning ice-cream parlor. October also marks the start of the *Kultur* season and conversations turn to the opera and to the Berlin Philharmonic and its reigning deity, Herbert von Karajan. *Note:* Berliners dine *after* performances, on paprika soup and Berlin liver, at the Opernkeller; or in a jolly pub like the Spree-Athen, on sausages and Berliner Weisse, beer lightened with raspberry juice. Insiders' music-tip: Since tickets to the Berlin Philharmonic are pricy and scarce, the knowing settle happily for the Sunday-morning concerts of the Radio Symphony Orchestra, held in the Philharmonic's auditorium-in-the-round.

Berlin in winter is a nonstop festival. If you are too late for one festival, you are in time for the next. The Berlin Jazz Festival starts November 3; the provocative series of films, exhibits, and concerts called "Prussia—Attempt at Balance" runs until November 15; and the treasures Heinrich Schliemann unearthed in Troy remain on special display at locations in both West and East Berlin until June.

In East Berlin, don't miss the Oriental and Greco-Roman art treasures in the Pergamon Museum, among the cluster on Museum Island. Venture there by sight-seeing bus—or, on your own, through Checkpoint Charlie; round out your day with a walk past the architectural showplaces along Unter den Linden, also the site of the well-stocked but expensive Meissen china store. (See West Berlin's Museum of the Wall *after* you have seen the East's best face.)

The exhibitions to see this winter in West Berlin: the Prussian art displayed in the Art-Nouveau marvel, the Martin Gropius Building . . . and the historic photographs in the recently restored Reichstag building, now a city museum. Visitors to Berlin also pay their respects to the bust of Nefertiti in the Egyptian Museum, and to the Rembrandt and Holbein paintings in the Dahlem "museum city."

A strengthening dollar (about 2.5 D Marks at press time) makes Berlin's current favorites—butter-soft suèdes and well-tailored leathers—more attainable. The best-dressed shoppers head for Horn's; the boutique devoted to clothes by Bogner; or KaDeWe, the giant department store nobody ever refers to by its proper name, Kaufhaus des Westens.

The KaDeWe's new food floor has become Berlin's favorite grocery (twenty-four counter-feet of fresh game, Le Nôtre pastries, fifteen hundred cheeses). Clever visitors come for take-home presents (crunchy four-grain bread, $1), luscious quick lunches (cheese plate, $3).

Berlin's main *nouvelle-cuisine* temple now is Maître, but many still sneak to Heinz Kardell for rabbit stew, or to corner stands for bratwurst. The old cabarets have faded; the key spot now is Metropol, an ancient theater turned young disco, which peaks at 1:00 A.M.

The palatial Kempinski Hotel is being challenged by executive-oriented new hotels such as the just-opened Steigenberger—and the Penta, where your cheery wake-up call is given by a multilingual computer!—ABBY RAND

HELSINKI

December is particularly lively in Helsinki—what with Independence Day candlelit processions, December 6; the Lucia Festival (Festival of Light) at Alvar Aalto-designed Finlandia Hall, December 13; fireworks and jubilant restaurant parties, New Year's Eve. *Note:* When you arrive, dial 058—"Helsinki Today"—for special-event listings in English.

Biggest surprise for Helsinki first-timers: the splendid Finnish cuisine. Emphasis is on harbor-fresh fish and, in winter, on game—wild duck, hare, elk, moose, black grouse, bear, reindeer. Constant joys: wild berries, mushrooms, and herbs; fresh cream, butter, local cheeses. To sample and savor Finnish delicacies, try: Havis Amanda, Unioninkatu 23, for lunch—and watch the ships while dining on fresh poached salmon with morels or grilled Baltic herring with anchovy potatoes. Low-key, expensive Motti, at Töölöntorinkatu 2, is tops for wild game, reindeer tongue, reindeer steak. Saslikki, at Neitsytpolku 12, is a candlelit Russian bistro with good borscht, blinis, Siberian bear soup.

Insiders' Helsinki: hottest dance-spot—the Hesperia Hotel, where the large dance floor is always jammed with visiting groups swaying to live music; reservations essential. For softer sounds, the Red Room, on the lower floor of the restaurant Kalastajatorppa ("Fisherman's Cottage"), has a park-like setting. Super-pop-

ular bar and disco—The Old Baker's, at Mannerheimintie 12. For live jazz, Groovy, at Ruoholahdenkatu 4; try to catch DDT, a local Dixieland band. Marski Hotel's lobby bar is *the* place to meet at cocktail time. Stockmann's (Helsinki's largest department store) has tea dancing to a trio or quartet on its top floor from 3:00-6:00 P.M. Fazer, at Kluuvikatu 3, is cozy anytime—for coffee, tea, pastries.

Shopping musts: Finnish Design Center, Kasarmikatu 19, for an overview of current crafts . . . Artek Oy Ab, Keskuskatu 3, with furniture by Alvar Aalto, textiles, ceramics . . . Marimekko Oy, Pohjoisesplanadi 31, for hand-screened fabrics, clothes, accessories . . . Galerie Björn Weckström, Fredrikinkatu 24, for contemporary jewelry . . . Arabia Nuutajärvi, Pohjoisesplanadi 25, for Arabia ceramics, enamels, glassware, art objects . . . Stockmann's, Aleksanterinkatu 52, for everything you can't find anywhere else . . . Pinx, Albertinkatu 23A, a contemporary art gallery, but with antiques—icons, samovars—as well.

—PATRICIA & LESTER BROOKS

PORTUGAL

Portugal has always ranked high on the value-for-money vacation scale; but right now, the U.S. dollar stretches to unbelievable lengths, here. You can taxi almost anywhere in Lisbon for a dollar, dine in the most lavish restaurant for $25, stay in the grandest castle-hotel, with breakfast, for $50 . . . double! Another Portugal draw is its weather, especially off-season when mild temperatures are pleasant for sight-seeing Lisbon and touring the countryside.

In Lisbon, sight-seeing—anytime—has its ups and downs: the city spreads over seven decidedly steep hills. To get oriented, head for the São Jorge Castle, a Visigoth architectural fantasy overlooking the city; on weekends, the Portuguese picnic on the ramparts, within the walls, alongside the moat of São Jorge. Taxi up, but walk down, zigzagging through the cobbled souk-like streets of Alfama, the old Arab city. Enjoy getting lost, here: the way out is always down, past cave-like tavernas offering snacks and beer, or more elaborate restaurants such as Michel's by the Castle wall. Shopping note: In the Alfama, The Fundação Ricardo do Espiríto Santo Silva Museum and School of Decorative Arts displays and sells the crafts that Portugal is famous for all over the world—silver, needlepoint rugs, woodwork, ceramics, and tiles.

In Lisbon, off-season, there are no lines at the city's museums and monasteries; but ask, on arrival, for opera and ballet tickets for performances at the eighteenth-century San Carlos Opera House. Also check on the special musical performances that are held at the Gulbenkian Museum. *News:* In 1982, the Gulbenkian will open a center for contemporary art to complement its outstanding collection of Pharonic-Egyptian through French-Impressionist works.

Lisbon locals lunch at Churrasco, one of several excellent/not expensive grilled-chicken-and-fish spots along Rua das Portas de Santo Antão. For tea with scones in the late afternoon, Caravel in the Chiado shopping area is where everyone gathers. *Note*: The Portuguese penchant for things British also includes cozy pubs, double-decker buses, as well as a surprising (and welcome) familiarity with the English language. *(Continued on page 452)*

THE SEVEN DAY RENAISSANCE.

Reawaken your body and spirit at The Spa at Palm-Aire.

You will be swirled in hot Roman baths, wrapped in herbal-scented sheets and rubbed with exotic oils. Tension, pounds and inches disappear.

The Spa is a resort for people satisfied with only the best. You will stay in a luxury hotel on 1500 acres of golf, tennis, swimming and glorious Florida sun. Come to The Spa for a Seven Day Renaissance. Separate facilities for men and women.

See your travel agent, or call (800) 327-4960 toll-free. Canada or Florida, (305) 972-3300.

ONE OF THE WORLD'S GREAT SPAS IS IN FLORIDA.

The Spa at Palm-Aire Dept. V 2501 Palm-Aire Drive North
Pompano Beach, Florida 33060
Tell me more about: ☐ Spa Renaissance Programs
☐ Group Plans (20 person min.) ☐ Executive Fitness Program

Name _____
Address _____
City _____ State _____ Zip _____

Luxury loves company.

The Raindancer Collection

St. Thomas® TO HAVE AND TO HOLD®

Also in Beige. Handcrafted in U.S.A. by St. Thomas, Gloversville, N.Y. 12078. Available at fine stores.

For people who have everything and who would, perhaps, prefer to have a little less.

The Spa at Turnberry is where the world's superstars of finance, entertainment, sports, and the arts come. Some of the world's most sophisticated equipment does wonders for your body and overall health and appearance. Among the amenities: 36 holes of Robert Trent Jones golf courses, 24 tennis courts, marina for yachts to 150 feet, Spa, 3 restaurants, discotheque, racquetball, Nautilus.

Resident professionals... Julius Boros, Fred Stolle. For hotel reservations, phone 1-800-327-7028. Apartments from $200,000-$2,000,000. By appointment (305) 935-0300.

The World of Turnberry

199th St. and Biscayne Blvd. Miami Florida 33163

This is not intended as a full statement. For complete details refer to the prospectus or related documents available to purchasers. This does not constitute an offer in those states in which an offer cannot be made.

COSTA VERDE.
UNSPOILED, UNPRETENTIOUS, UNBELIEVABLE.

We call it the "green coast" because of its Alpine-like mountainsides, ancient walled cities, lush vineyards and colorful festivals. And it also offers exquisite Old World *pousadas* (or inns) with all modern-day conveniences, where a night's stay doesn't cost a king's ransom.

For more about the Costa Verde, mail in the coupon.

PORTUGAL
A VACATION WELL SPENT

Name_____

Address_____

City_____ State_____ Zip_____

Portuguese National Tourist Office, 548 5th Ave., N.Y.C., N.Y. 10036
Offices also in Los Angeles and Chicago.

V10-81

EUROPE

(Continued from page 451)

Spend the night in a castle— for $50, double!

Lisbon's top restaurants continue to be the Grill at the Intercontinental Ritz and Aviz (still with brocaded footstools for ladies); and fine views come with dinner at the Lisboa-Sheraton's rooftop dining room. For supper and Fado, the native soul-singing, best *tavernas* are Lisboa à Noite and Senhor Vinho. For music with a different beat, Stone's is Lisbon's current disco.

Beyond Lisbon, drive to the romantic town of Sintra—and go palace-hopping along the way. To see: the extravagant Pena Palace; it could have been designed by King Ludwig of Bavaria. Nearby, Queluz Palace looks like a pink Versailles. In Sintra, stay or dine at The Palácio de Seteais—an eighteenth-century palace turned hotel.

Further afield (nothing is *that* far from Lisbon), Nazaré is a picture-perfect fishing village to the north that, in winter, draws few tourists. Prime time to visit: Carnival (February 21-23) when Nazaré's streets become a huge masquerade. To experience Carnival, make the nearby medieval walled city of Obidos your base—and stay in its *pousada* (inn) installed within a wing of one of the loveliest medieval castles in Portugal.

More castle-staying in Estremoz, a hill town in the Alentejo region east of Lisbon. Here, the massive turreted Pousada da Rainha Santa Isabel offers twenty-three regal rooms with antiques, four-poster beds, rare paintings, grand chandeliers. Nearby, the town of Arraiolos makes/sells the finest rugs in the country. In Evora, the luxury Pousada dos Loios—a former fifteenth-century convent—stands right in front of the Roman temple of Diana.

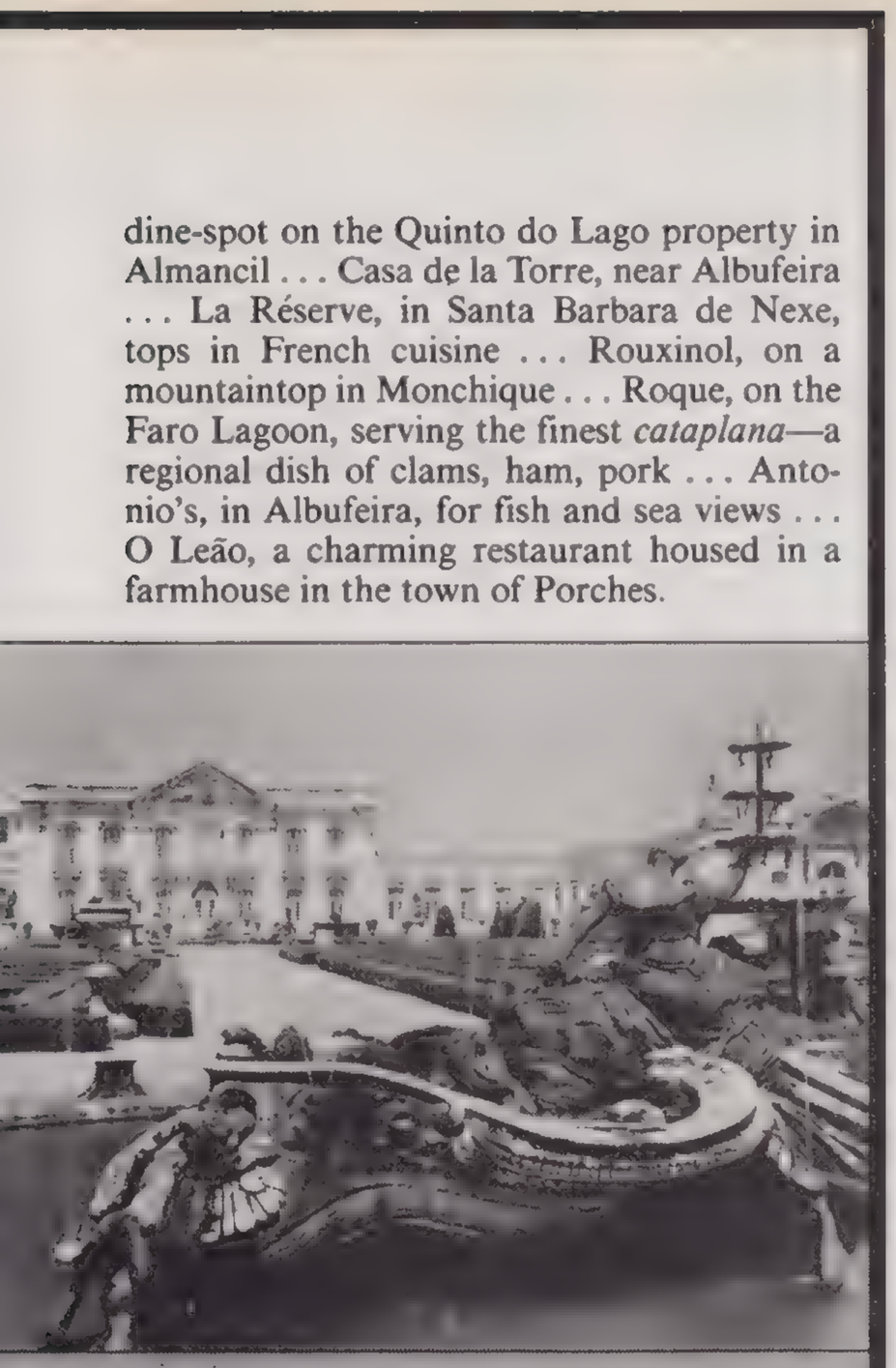
Estremoz, Arraiolos, Evora all lie along the longest, but most beautiful, route to the Algarve—Portugal's dreamy southern Atlantic coastal area with one hundred miles of beaches. On the Algarve, even in mid-winter, temperatures are mild ... if not for ocean swimming, then perfect for golf on a half dozen excellent courses. (Those at Vilamoura and Vale do Lobo are Pro-Am favorites.)

The Algarve, in winter, is also tennis heaven. Newest tennis top-spot: the smashing twelve-court complex at Vale do Lobo with heated pool, restaurants, and British titleholder Roger Taylor resident pro. Next door, guests at the five-star Dona Filipa Hotel have use of the Vale do Lobo facilities.

More Algarve pleasures: horseback riding at the Quinta do Lago and Vilamoura Equestrian Centers ... the coastal drive between Faro and Sagres, past fishing villages, glorious beaches ... shopping for copper wares, straw, leather in the hill town of Loulé ... wine-tasting at the Adega cooperative in Lagoa ... weekly markets—with the two best at Estoi and Olhão. *Note:* The Algarve is particularly splendid during almond-blossom season—from late January through most of February.

Also blooming, now, on the Algarve—great new restaurants. Best bets: Casa Velha, the

dine-spot on the Quinto do Lago property in Almancil . . . Casa de la Torre, near Albufeira . . . La Réserve, in Santa Barbara de Nexe, tops in French cuisine . . . Rouxinol, on a mountaintop in Monchique . . . Roque, on the Faro Lagoon, serving the finest *cataplana*—a regional dish of clams, ham, pork . . . Antonio's, in Albufeira, for fish and sea views . . . O Leão, a charming restaurant housed in a farmhouse in the town of Porches.



Portuguese splendor: pink Palace of Queluz. above, a miniature Versailles

Biggest news on the Algarve: the São Lourenco Cultural Center—a brand-new art-gallery complex of five restored farmhouses that displays and sells antique religious art, modern paintings. Here, you can sometimes combine a gallery visit with an evening recital of classical music and buffet supper. Here, too, the tiny Church of São Lourenco, its interior a dazzling mix of Portuguese tiles and gold.

—CARLA HUNT

IRELAND

Dublin is a manageable city. For one thing, many of its Georgian buildings are no more than four stories high. For another, the compulsory sights are often within walking distance—Trinity College, housing the famous eighth-century illuminated manuscript the Book of Kells; Dublin Castle; Parliament House; the National Museum; St. Patrick's and Christ Church Cathedrals (both of them Anglican since Ireland's early Catholics had no money for cathedrals). And then, of course, the language in Ireland is a pleasure rather than a problem.

Irish conversation is lively, witty, sardonic, unavoidable—especially off-season when locals seem to have more time to share a pint and a story with a traveler. The talk takes place in diverse settings—funny old pubs like the Brazen Head with its liquor license dated 1666; Toner's, a long-time hangout of the literati; the old-fashioned public rooms of The Shelbourne, a pint-sized version of New York's Plaza Hotel.

Sometimes the talk goes onstage, and, happily, in the off-season (October through May), tickets to the famous Abbey Theatre—the national repertory company founded by W. B. Yeats and Lady Gregory—are not hard to come by. Unfortunately, the historic building that first housed the *(Continued on page 454)*

The Kerr House

"I'm younger now than I have been for years . . . my friends are amazed at the transformation in me. I look and feel relaxed, yet energized. My skin glows. I've lost pounds and gained muscletone. Aches and self-doubts are gone and I feel beautiful from the inside out. – thanks to five wonderful days at The Kerr House. I feel **fantastic!**"

K. Peterson, Glen Ridge, NJ

THE KERR HOUSE, a luxurious Private Health Retreat
Accommodations for 6 to 8 guests each week
GIFT CERTIFICATES AVAILABLE

VISA® *LAURIE HOSTETLER, Director, 17605 Beaver Street*
Grand Rapids, Ohio 43522 (419) 832-1733 MasterCard

THIS CHRISTMAS, EXERCISE YOUR GOOD JUDGEMENT.

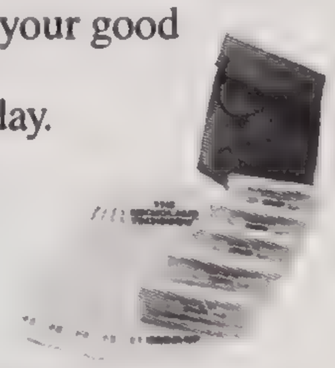
Now you can warm up or shape up with The Exercise Bag from Nickolaus. It's a delightful and simple way to get acquainted with the Nickolaus Technique, a program that's lifted the spirits and bodies of thousands of fitness-conscious New Yorkers at Nickolaus Exercise Centers.

The Exercise Bag consists of five different cassettes designed to shape up specific parts of your body you may consider less than perfect. You may order any or all of them. And if you're sportsminded and like jogging, tennis or racquetball, The Exercise Bag gives you perfect warm-ups. Plus they are a fine introduction to exercise all by themselves. Here's what they do:

#1—Emphasis on the abdomen, neck and upper back.
#2—Emphasis on the thighs, hamstrings, abdomen.
#3—Emphasis on the legs.
#4—Emphasis on the upper body.
#5—Emphasis on stretch and flexibility.

Each 15-minute tape includes its own detailed, illustrated booklet which shows exactly how to do each exercise.

The Nickolaus Technique is endorsed by the New York Times and Good Housekeeping as well as medical experts. So exercise your good judgement. Send for the Exercise Bag today.



Prices for tapes are:
Any 1—$12.00.
Any 2—$23.00.
Any 3—$33.00.
Any 4—$42.00,
or get all 5 for just $50.00.

To order: Send your name and address and check or money order plus $.95 postage and handling, indicate number of cassettes you want and their code number to:

Nickolaus Exercise
Dept. D24,
295 Madison Avenue
New York, N.Y. 10017

(NYC residents, add 8% tax, NY State, 7%. Visa and MasterCard accepted on orders over $15.00.)

Gail Jones lost 22 pounds

and a lot of essential vitamins and iron.

While Gail Jones was busy cutting down on calories, she was also cutting down on important vitamins and iron. She should have known about Femiron® Multi-Vitamins and Iron.

Just one Femiron tablet each day has essential vitamins like A, C, D and the B complex. Plus all the iron needed to guard against iron-deficiency anemia.

Diet all you want. But for extra protection, take Femiron® Multi-Vitamins and Iron. You won't lose anything except weight.

EUROPE

(Continued from page 453)

Winter extras: mild days, blossoms

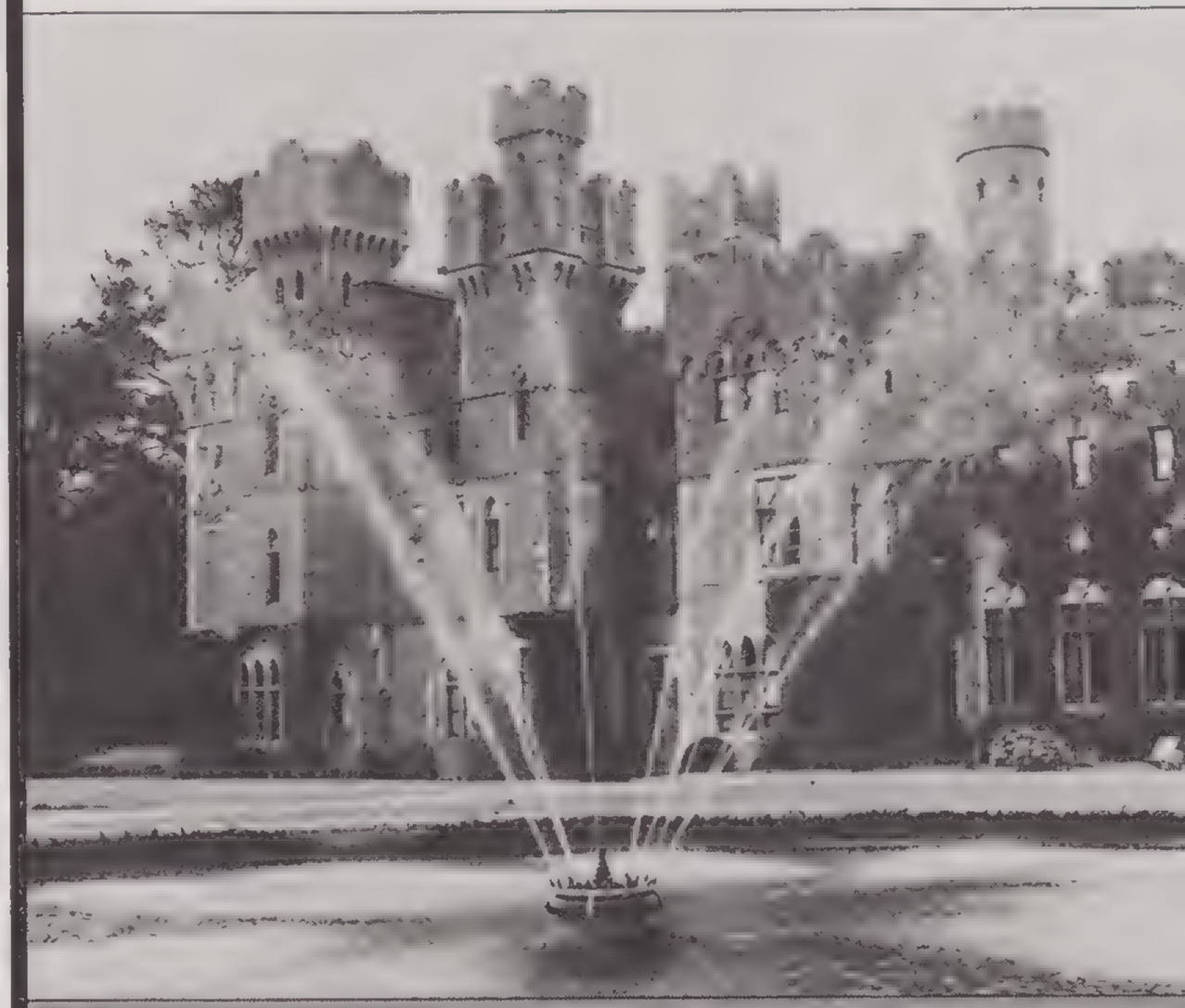
Abbey burned down in 1951 and has been replaced by a modern building. But, if the relative newness of the theater is disappointing, the productions themselves almost never are. Currently, Tom Stoppard's *Night and Day* runs through November 7—followed by Arthur Miller's *All My Sons,* November 12-December 12.

Dublin's Gate Theatre is also first-rate. It emerged from the fifty-year partnership of an Englishman, Hilton Edwards, and an Irishman, Michael MacLiammoir (who died in 1978), and specializes in Irish classics as well as the best of European and American plays.

In Ireland, ballad-singing is a major art. Every night, at the Abbey Tavern in Howth, a fishing village nine miles northeast of Dublin, the Abbey Singers perform ancient and contemporary ballads; these often immortalize dead patriots, reflect the dark spirit that is an undercurrent in Irish life. In addition to the Abbey Tavern, the town of Howth has one of the country's best seafood restaurants, The King Sitric; it offers harbor views, superb local prawns, salmon, bass, lobster, served in complicated sauces, or, if you prefer, grilled in butter. Back in Dublin, more excellent dining at Snaffles, on Lower Leeson Street; and at the city's newest gourmet spot, Powerscourt House, in the handsome former townhouse of the Earls of Powerscourt.

Shopping in Dublin is as manageable as sight-seeing—with two of the three most famous department stores—Brown Thomas and Switzers—almost next door on Grafton Street. (The third, Clery's, is on O'Connell Street.) All carry Irish tweeds, sweaters, crystal, Waterford glass, linen, lace.

Specialty shops such as Creation Shops feature classic Donald Davies shirtwaist dresses and blouses in lightweight wools. At Cleo, around the corner from the Shelbourne Hotel, handwoven tweed jackets in vivid color combinations and unusual loose-fitting designs. Best of the current crop of young Irish designers: Ib Jorgensen (his specialty is Irish tweeds) on Fitzwilliam Square; Pat Crowley (crochets and Irish



Royal staying: at Ashford Castle, above, medieval castle turned twentieth-century hotel in County Mayo, Ireland

poplin) on Duke Street; and Mary O'Donnell (crochets and embroidered shirts and gowns) on Dawson Street.

The region to the north of Dublin is horse country. In Glaslough, the Castle Leslie Equestrian Center is known for its cross-country hunt courses—twenty-five miles of them, with one hundred fences and another hundred natural obstacles. Less well known: Castle Leslie has quiet gentle horses as well as quality Irish Hunters; and, if jumping is not for you, there are easy ways to bypass *(Continued on page 458)*

Helping you keep the look you love is what Woolite® does best.

Love the great look and feel of the new knits? Today, there's a worry-free way to take care of them. Trust Woolite. By hand or machine, Woolite in cold water is the safe gentle way to keep every fine washable from shrinking, stretching or fading. Your silky skirts and blouses, your most delicate knits — even your laciest lingerie keep their shape, their color, their softness. Smell fresh too. In fact, your clothes look almost as new as the day you got them. And when clothes look this good, you feel beautiful in them.

Trust Woolite

ON OCTOBER 1st A RESORT WILL OPEN IN A PLACE

The place is Ixtapa-Zihuatanejo.

If at first that seems tricky to pronounce, relax. Few people even know this stretch of Mexico's golden Pacific coast exists.

And that is precisely why we chose it for Camino Real Ixtapa.

From each magnificent room you look out on a hidden beach that hasn't changed since early Tarascan nobility vacationed here.

While, in every detail of this private paradise, the grandeur of ancient Mexico has been painstakingly recreated by hundreds of skilled artisans.

YOU'LL NEVER FORGET YOU'VE NEVER HEARD OF.

Yet every modern pleasure is here too—dazzling hand-tiled pools, world-class tennis, and nightly fiestas under the stars.

There's even a Robert Trent Jones golf course hidden among these palms.

So if that's the kind of language you find easy to understand, call your travel agent or call (800) 228-3000. And be the first to explore the resort that's putting "Iks-TA-pa Zee-wha-ta-NAY-ho" on the map.

CAMINO REAL IXTAPA

The last word in Mexican resorts.

Come to the most regal resort community in America. The Palm Beach Polo and Country Club.

Come enjoy the hell-for-leather excitement--the fast horses, sparkling champagne and fascinating people who surround the regal sport of polo.

Lavishly decorated private villas are available for lease, for a night or a season for those who appreciate the pleasures of Palm Beach Society and enjoy a faster paced, more exciting lifestyle.

For details, send coupon, see your travel agent, or call 1-800-327-4204. In Fla., 1-800-432-4151.

Name _____

Address _____

City _____

State _____ Zip _____

MV1

Palm Beach Polo and Country Club

The Most Regal Resort Community In America.

13198 Forest Hill Blvd., Wellington, W. Palm Beach, Florida 33411

PBP CC

"I NEVER FELT MORE RELAXED, MORE BEAUTIFUL."

The most luxurious spas in the world. One for women and one for men. Plus: 27 holes of golf. 25 championship tennis courts. Five fine gourmet restaurants. Swimming. Dancing. Riding. Bridge and backgammon. Gracious accommodations are pleasantly affordable. La Costa. The ultimate experience.

THE BEST OF SOUTHERN CALIFORNIA

LA COSTA HOTEL & SPA

For reservations: Call your travel agent or La Costa direct. In California, 800-542-6200. Outside California, 800-854-6564. Ask for our booklet, "The La Costa Experience." La Costa Hotel and Spa, Dept. VO-10, Carlsbad, CA 92008

EUROPE

(Continued from page 454)

Rent your own car: the feeling is freedom

the fences. Rates—including mount, tuition, accommodation in a comfortable Victorian lodge, and country-house cooking: about $330 for seven days; special off-season weekend and midweek breaks go for about $85.

One of the bonuses of traveling in Ireland off-season is the sharp reduction in the price of car rentals. Rent a car and head south towards Cork to experience some of the most beautiful rural country in the world. No guarantees of warm sunshine, but then there are never any guarantees about Irish weather.

Halfway between Dublin and Cork, the village of Cashel is the site of The Rock of Cashel, a remarkable outcrop of limestone that rises straight-up about two-hundred feet. In A.D. 450, St. Patrick converted and baptized King Aengus at this Rock. In the tenth century, King Cormac MacCarthy built a little chapel here; and, some years later, a cathedral was

Topping Ireland's historied Rock of Cashel: haunting ruins of ancient cathedral

constructed on the site. Today, the ruins of the cathedral are well tended, delightful to explore. It's a climb worthy of a mountain goat, but the vista from the top of the central tower of the cathedral offers a good sampling of Ireland's "forty shades of green."

The big news in Cashel, however, is not the view from the ruins, but the fact that Declan Ryan, the owner of the Arbutus Lodge in Cork (the only restaurant in Ireland that currently holds a Michelin star and recently called the best restaurant in the British Isles by guidebook author/food critic Egon Ronay), has purchased and renovated the Cashel Palace Hotel, an elegant mansion built in the 1700s for an important archbishop. Ryan plans to keep the Palace open year-round and the forty-pound (about $60) rate for the best rooms and breakfast drops to thirty pounds ($50) from October to April.

Further south in County Cork, where the Atlantic keeps tucking itself into enchanting little harbors, Bow Hall in Castletownsend is a typical Irish guesthouse. Owned by an American couple, Barbara *(Continued on page 460)*

SALE—LOWEST PRICE EVER OFFERED

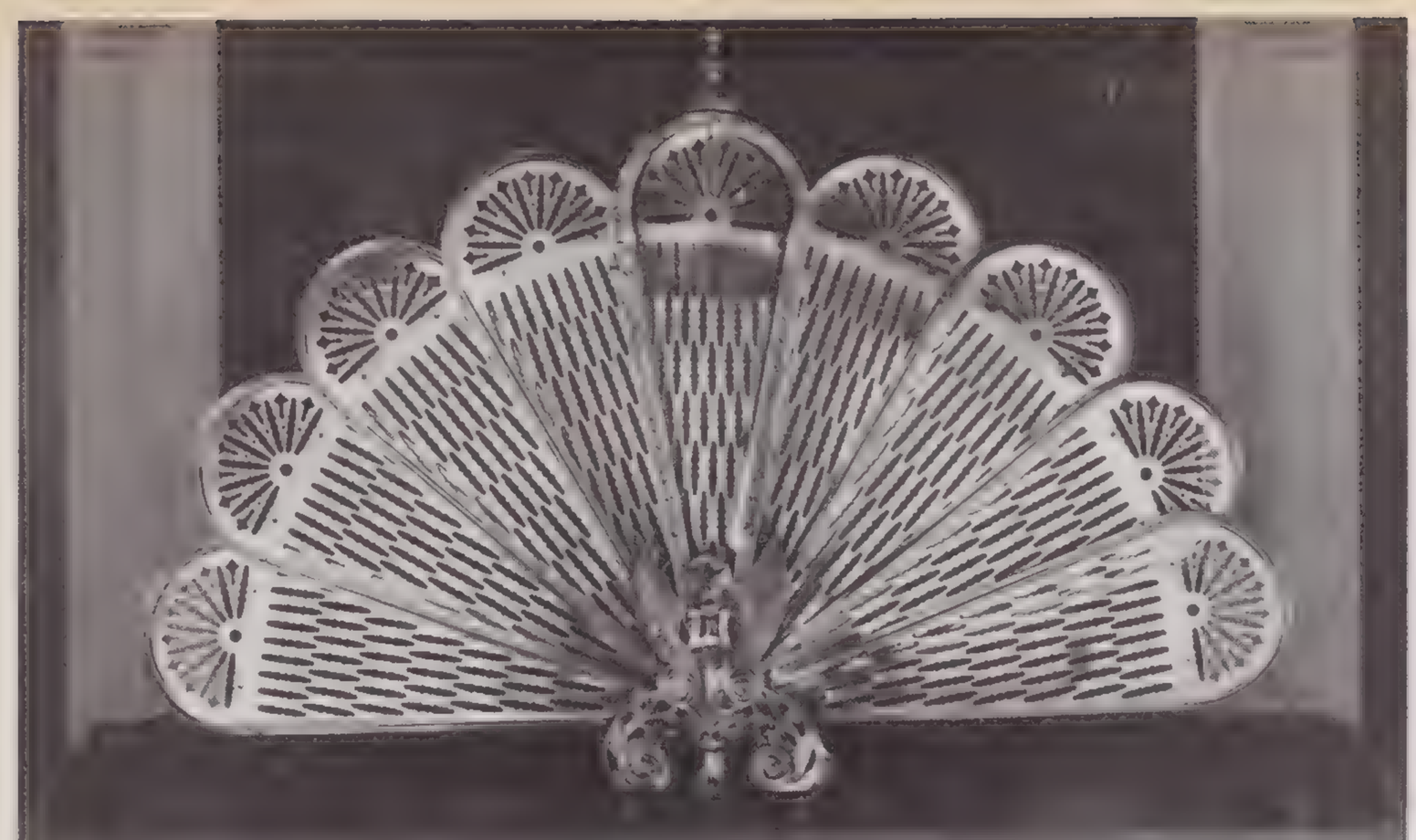
14K Gold Chains

$8 until Nov. 30

[This is not a misprint]

As part of an advertising campaign to promote the sale of gold jewelry we will ship from our corporate vault to the address of every reader who returns this printed notice before Midnight, November 30, a 16-inch solid 14K gold chain for the sum of only $8 plus $2 shipping and handling. There is no further monetary requirement. [Each chain is composed entirely of solid 14K gold, including the clasp, and will be accompanied by a Certificate of Authenticity to that effect.] This advertising notice is being placed simultaneously in other publications. If you see it in more than one publication, please let us know, as this information is helpful to us. Should you wish to return your chain you may do so at any time to the address below and receive a full refund. There is a limit of one (1) chain to any address, but if your request is postmarked before Nov. 22, you may request up to 5 chains. No request will be accepted past the dates noted above. *Your uncashed check will be returned if postmarked later than those dates.* Please enclose this *original* notice with your request (copies not accepted). Send your name and address (please print) together with $8 plus $2 shipping and handling for each gold chain to: **ABERNATHY & CLOSTHER, LTD., Gold Chain Campaign, Dept. 939-4, Box 1310, Westbury, New York 11590.** (A84080)

© 1981 Abernathy & Closther, Ltd



The firescreen. Since the 17th century, when the hearth was the center of the home, the firescreen served as protection from the cold draughts and intense heat of a blazing fire. Our version is purely decorative, in solid brass with stately lion's head trim. It measures 37"x6"x24½" high and folds neatly to stand beside chair or hearth when you're enjoying the fire. At 40% savings, it's an attractive value, and a bright way to discover Spiegel. Just add $5 shpg/hdlg plus sales tax in CA, FL, IL, NY, PA.

N77EJ7701T
Regularly 99.95

$59

The New Spiegel

Call us toll free and charge to your major credit card. Phone: 800-523-3090 (in PA: 800-562-6930). Or send check or money order to P.O. Box 6340, Chicago, IL 60680. Order now and we'll send you our newest catalog. Offer is good only in USA; expires February 28, 1982.

The Styling Arm™ . . . for effortless drying.

Makes blow drying a breeze! Eliminates fatigue and monotony, saves time and frees both hands!

- **Clamps to a vanity or table . . . also comes with an optional wall mount.**
- **Adapts to any conventional dryer.**
- **Bends and swivels to position dryer wherever you want it.**

Removes and stores quickly and simply (even if wall mounted) or can be left in place. The Styling Arm's handsome design compliments any setting.

White enamel and nickel finishes for smoothness and durability.

Satisfaction and functional excellence guaranteed.

Please send me _____ Styling Arms(s) @ $29.95 plus $2.00 postage & handling and _____ wall mount(s) @ $3.00 (optional) ☐check ☐master card ☐visa

Acct. # _____ Exp. date _____
Name _____
Street _____
City _____ State _____ Zip _____

BREVETTATO DESIGNS

BREVETTATO DESIGNS INC 138 Sprague Street Dedham MA 02026 617 326-6613

EUROPE

(Continued from page 458)

Shopping: good buys are back!

and Dick Vickery, who fell in love with Ireland on a vacation several years ago, Bow Hall has five rooms that go for about $25 a night; the price includes American breakfast (with pancakes), and dinner skillfully, lovingly prepared by Barbara, who grows her own vegetables, bakes her own bread.

Nobody can rightfully claim to have seen Ireland without heading out from the town of

Irish road-sight: abandoned abbey standing in rolling green countryside

Killarney to drive around the 110 miles of coastline known as the Ring of Kerry: beaches, coves, ruins of ancient castles and abbeys, green hills, blue lakes. If you'd rather look out the window and leave the driving to somebody else, C.I.E. operates bus tours from the railway station of Killarney; about $15 a person.

Also, nobody can visit Ireland and not spend a night in a castle. There are a number of castles in Ireland that provide food and lodging, but none more impressive than Dromoland Castle, just eight miles from Shannon Airport. Dromoland's high-ceilinged public rooms with tall windows look out on beautiful grounds, give you the feeling that being a medieval queen would not have been a bad life, especially if you could retire to the comfort of Dromoland's magnificently modernized bedrooms and baths. The Castle's dining room, all scarlet and gold, serves Continental food with an emphasis on Irish delicacies. *Note:* Dromoland is open from April through October; a double starts at about $70, without breakfast. Ashford Castle, in Cong, County Mayo, is similarly priced and is open all year with the exception of February and March.

Note: Ireland is an island. The Irish Republic in the South and Northern Ireland are completely separate entities, made separate by a treaty passed by the British Parliament in 1921, which granted all but six counties of Ireland independence. The counties which remained a British province are all located in the North, on the part of the island which is highly industrialized, predominantly Protestant. Belfast is the largest city. It is in Northern Ireland where the riots and protests have occurred. The South watches apprehensively, on television, as do the rest of us.

—JOAN ALLEMAN RUBIN

The stunning look of "Intimates" from the Christian Dior collection.

Devastating is Your Dior.

VOGUE'S

View

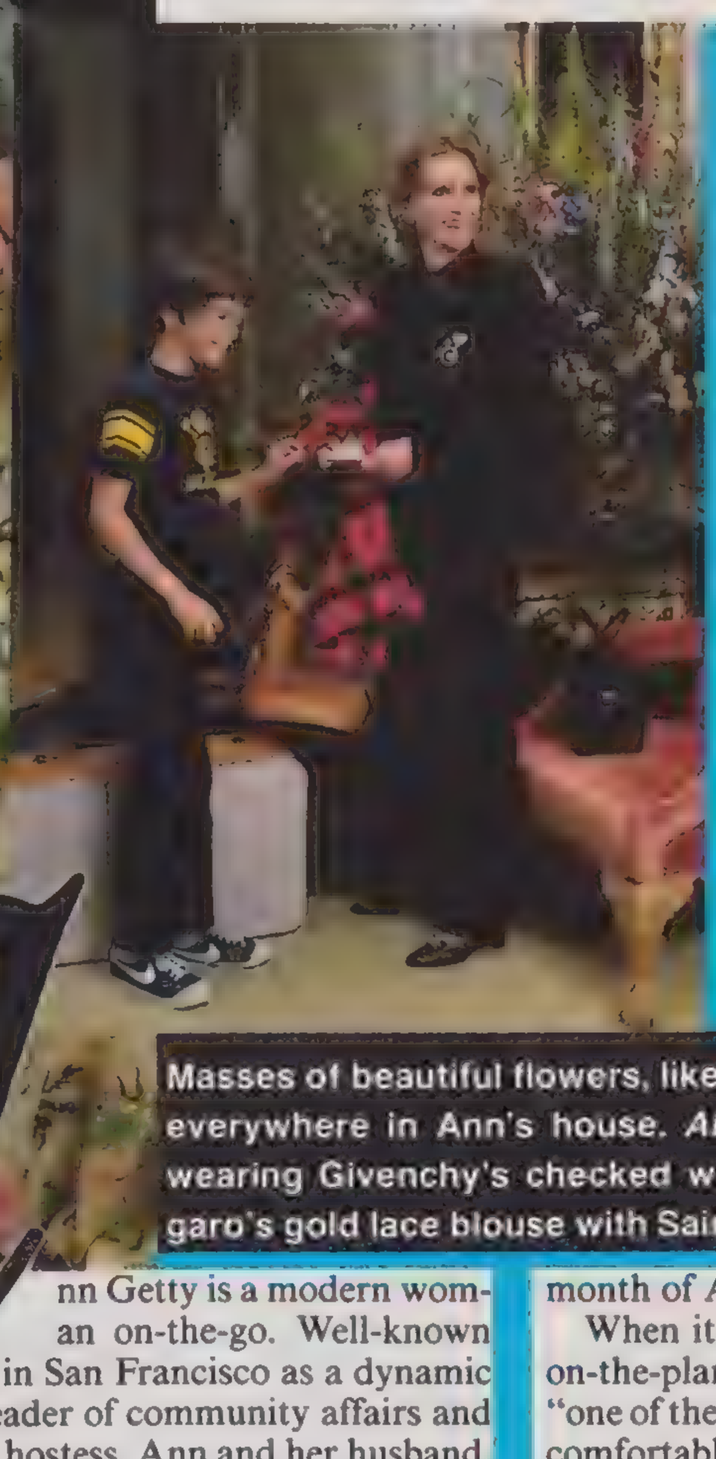
OCTOBER '81

Personal style in San Francisco...new wave of jewelry designers

Edited by June Weir

REAL-LIFE DRESSING

Ann Getty, one of San Francisco's most active women, talks about her fast-paced life as a wife, mother, hostess, community leader, and very experienced traveler



Masses of beautiful flowers, like English country bouquets, are everywhere in Ann's house. *Above, left:* Ann with son Billy, wearing Givenchy's checked wool pants suit. Ann wears Ungaro's gold lace blouse with Saint Laurent's black pants *(right)*.

Ann Getty is a modern woman on-the-go. Well-known in San Francisco as a dynamic leader of community affairs and an outstanding hostess, Ann and her husband, Gordon P. Getty (son of the late J. Paul Getty), are equally at home attending musical events in Salzburg or skiing in Sun Valley.

As Ann told Vogue editor Sharon Harts Wick, "I figured it out once and we travel about one-third of the year." The Gettys have four young sons—Andrew, Peter, John, and Billy—who travel as much as their parents. Together, they've toured Japanese inns, climbed the Aztec ruins in Mexico, seen polar bears in Manitoba, and flown to the Arctic Circle on a safari. This summer was typical of the Gettys' travels. While Ann attended the couture collections in Paris (where she buys most of her clothes) with her husband, Andrew took a cruise up the Norwegian fjords. Peter spent four weeks studying German intensively, while his brother John spent the month of August in France.

When it comes to travel clothes, a favorite on-the-plane outfit for Ann is an Adolfo suit—"one of the few things that doesn't wrinkle. It's comfortable; and, when I get off, I always feel fresh and pulled-together. I don't like to wear trousers on long trips, as I find them too confining." Another plane tip: wearing flat shoes—"after ten and a half hours, you can't rely on your feet not swelling; even if you walk around and elevate them."

In planning a travel wardrobe, climate is the key consideration. But certain places take a more relaxed way of dressing; in Salzburg, Ann's frequently in pants suits. When the Gettys go to operas—as they did this summer in Munich, Bayreuth, Salzburg, and Verona—they often dress formally.

Both Ann and her husband are opera buffs. They are involved in the San Francisco and New York opera companies, and attend as much opera as possible, both here and in Europe. *("View" continued on page 464)*

For entertaining at home, Ann likes Dior's black satin pyjama and beaded robe *(above)*. In her bedroom *(below)*, in a Chanel suit, with her secretary, Penelope Moorehead.

PAMELA BARKENTIN

QUITE SIMPLY,
MINK WILL CHANGE YOUR LIFE.

MINK INTERNATIONAL. THE FINEST MINK FROM SCANDINAVIA, AMERICA, CANADA AND THE NETHERLANDS.
466 LEXINGTON AVENUE, NEW YORK 10017.

BAUME & MERCIER
GENEVE

IT ALSO
TELLS TIME.

Baume & Mercier presents a 14K Gold bracelet watch to make time-telling an event. Quartz accuracy in a diamond-studded case linked to four strands of finely woven gold. You'll find this and other luxurious styles at America's finest jewelers.

For brochure write Baume & Mercier, Dept. 117, 555 Fifth Ave., NY 10017. Or 9465 Wilshire Blvd., Beverly Hills, Ca. 90212

View

REAL-LIFE DRESSING

FOR A LUNCHEON, ANN CHOOSES UNGARO'S BLACK AND WHITE STRIPED SUIT, *BELOW.* FOR OPENING NIGHT AT THE OPERA, ANN, *RIGHT,* WITH HER HUSBAND, IN UNGARO'S BLACK AND GOLD LACE EVENING DRESS.

rive the children to school, lunch with friends, attend a community meeting, exercise, go to the opera—that's a typical Ann Getty day in San Francisco

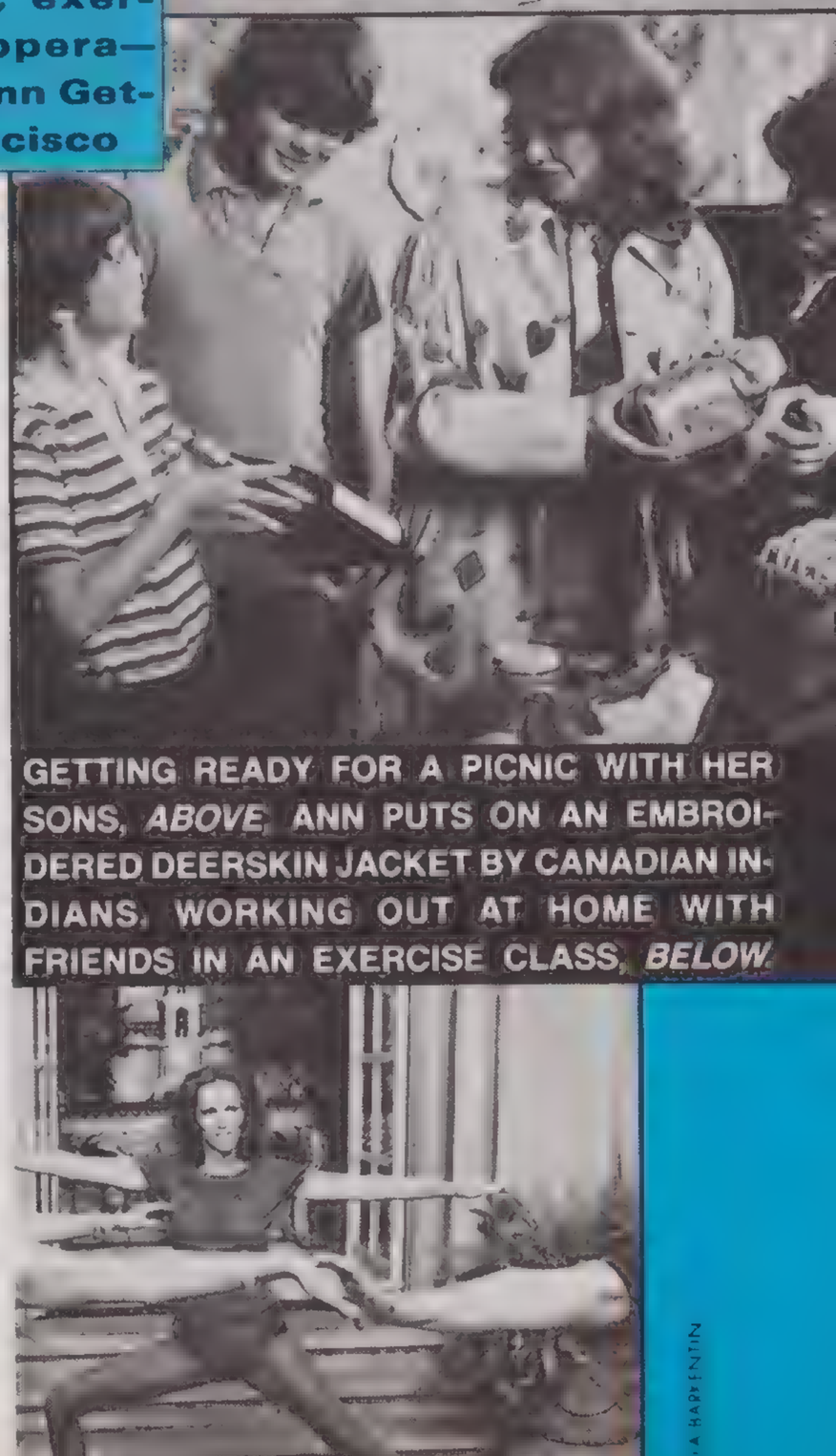
Gordon P. Getty has a big influence on the way his wife dresses. "My husband responds instantly when he sees something on me that's pretty," says Ann. "I find his opinions are always right."

Recently, Ann has been buying a lot at Ungaro ("He's smashing"). She always buys one or two outfits from each Dior collection. She's also bought several beaded dresses at Jean-Louis Scherrer. Saint Laurent, she finds, "fabulous," Chanel is right for a suit, and there are always some good outfits at Givenchy.

But Ann doesn't do all her shopping in Paris. She adores browsing in San Francisco and enjoys I. Magnin's and Macy's for general shopping. Oakville Grocery, Caravansary, and Swan Oyster Depot are favorite spots for food and wine shopping. Books, Inc. is her bookstore; The Candy Jar for sweets. For houseguest gifts, Ann finds Agraria's potpourri just right. Among the many clothing boutiques she likes are Obiko and Wilkes Bashford. Her four favorite restaurants are Le Central, L'Etoile, Bali's, and Trader Vic's. For late-night espressos: Tosca Café, with its jukebox of opera music is always fun.

Ann advises women visiting San Francisco in October: "A good way to dress is the layered look, where you can strip down to a simple lightweight blouse. You can take a walk in the Japanese Tea Gardens and the temperature may be fifteen degrees different by the time you're downtown in the sun."

("View" continued on page 470)



GETTING READY FOR A PICNIC WITH HER SONS, *ABOVE,* ANN PUTS ON AN EMBROIDERED DEERSKIN JACKET BY CANADIAN INDIANS. WORKING OUT AT HOME WITH FRIENDS IN AN EXERCISE CLASS, *BELOW.*

PAIGE A. HARPENTIN

Fashion of Qiana
fabric shown available at
Lillie Rubin, South & West.

DUPONT
REG. U.S. PAT. & TM. OFF.

FLOWERS

A book of brilliant photographs in full color

Irving Penn is one of the most famous photographers in America today. His exhibitions at The Museum of Modern Art and at The Metropolitan Museum have been praised by critics of both art and photography.
In 1967 Penn turned his unique eye to the subject of flowers. From then until 1973 he photographed a different species of flower for each Christmas issue of *Vogue*. Now, in this superbly printed book, these matchless photographs have been collected, along with many others that are reproduced here for the first time.

Introduction by Irving Penn. 73 full-color illustrations. $35.00. To our readers the special price is $30.00.

Order today by sending your check or money order (U.S. currency only) to:

CONDÉ NAST BOOKS
P.O. Box 431
Bloomfield, NJ 07003

Special price of $30.00, plus $1.50 for postage and handling. Total: $31.50 per copy.

Each section is devoted to one of seven flowers: Poppy, Tulip, Rose, Lily, Peony, Orchid, Begonia, showing different stages of development from the green freshness of the flower bud, to the full and open perfection of the bloom, and even to the stark and often haunting death of the flower.

ABOUT AS FAR
AS YOU CAN GO.

The HCC Collection.
Available at ski specialty shops
and at the Descente Boutique,
655 Madison Ave., New York City.
Or write to: HCC America,
601 Madison Ave., N.Y., N.Y. 10022;
or HCC America, 110 East 9th St.,
Suite C1347,
L.A., Ca. 90079. HCC

Levolor Blinds do more than reflect your income. They reflect your good taste.

They say you can tell a man by the cut of his clothes. If clothes are a reflection of a man, then his home is surely the embodiment. That's why you'll find Levolor Blinds in the most stylish homes. Riviera Blinds by Levolor or Levolor Vertical Blinds are simply the finest made. Available in hundreds of colors, they can add infinitely to the warmth, mood and shadings of any room. Indeed, Levolor Blinds are more than just an important investment in your home. They are an eloquent statement of your good taste.

For a booklet of decorating ideas, send $1 to Levolor Lorentzen, Inc., 1280 Wall Street West, Lyndhurst, NJ 07071.

LEVOLOR

Furniture: The Pace Collection. Man's Outfit: Daniel Hechter. Stereo: Bang & Olufsen

A product of Levolor Lorentzen, Inc.

Available at:

ALPER RICHMAN FURS
Chicago, Illinois

R.H. BJORKMANN
Minneapolis, Minn.

REGAL FURS by MARCUS
Alberta, Canada

THE FUR GALLERIA
Cedarhurst, Long Island

SAKS FURS
Alberta, Canada

DENIS HIVON FOURRURES
Province de Québec, Canada

ALAN CHERRY
Ontario, Canada

The finest mink pelts from Scandinavia—Denmark, Finland, Norway, Sweden

SAGA MINK
FROM SCANDINAVIA

THE PRINCESS OF WALES

Britain's newest Royal enters spotlight with great style

From the moment Prince Charles announced his engagement to Lady Diana Spencer, the press and people all over the world watched with fascination as this nineteen-year-old English girl moved from her quiet kindergarten role to her glamorous new one as wife of the future King of England. And she did it all with great style.

Her blond-steaked brown hair, cut short by Kevin at London's Headlines, set off a craze of "shy-Di" look-alikes. Her ruffled shirts by James Drew were quickly copied; and the week of the Royal Wedding, stores all over London played up romantic ruffled necklines in their windows. Her sweeping wedding dress by David and Elizabeth Emanuel was copied instantly by British manufacturers as photos of the Prince and Princess of Wales's wedding flashed across TV screens.

As some royal watchers call it: Diana Delirium. It's the biggest break for Britain since Beatlemania. And the new Princess of Wales seems enchanted by the whole idea.

A slim, long-legged young beauty, Diana loves clothes and looks great in them. She's a fresh break with royal tradition—instead of having her clothes custom-made, she is choosing ready-to-wear outfits by some of her favorite British designers: Bellville Sassoon, Jasper Conran, Benny Ong, Bruce Oldfield, Jean Muir, and, of course, the Emanuels.

Friends who know Diana say she's very definite about what she likes to wear. She wants her skirts well below her knees. She adores blouses and likes to wear them under silk dresses for warmth and a pretty touch. She prefers clear, fresh colors, especially blues and reds. Labels don't impress her. She buys what she likes—expensive or not. It's more the fun of clothes rather than status fashion.

If she continues to choose British ready-to-wear and keeps her own personal style, she can be a tremendous influence for British fashion and young women around the world, said London style experts. They also predict that the Princess of Wales will be Britain's 1980s' equivalent of Jacqueline Kennedy Onassis, when she was America's First Lady.

("View" continued on page 474)

At the races, above, in a loden suit and hat with her signature ruffled blouse. Below: At Balmoral with Prince Charles, she wears knickers, a hot-pink figurative sweater, and rubber Wellingtons. At Gibraltar (below, center), she appears in one of her flower-printed silks with a matching clutch bag.

At Windsor (above, left), rows of sheep adorn her sweater, worn with jeans. Above: Diana, growing up, already showed a passion for hats. She likes dots and reds for day (left), evening (below).

The Hot Melons.

Here are two deliciously light alternatives to the heavy doldrums of Irish Coffee and Hot Buttered Rum.

Our Midori Tea is a sipper's delight come rain, sleet or snow. Just mix 1½ ounces of Midori Melon Liqueur and ½ ounce of Triple Sec with 5 ounces of hot tea, and add lemon.

And for a perfect respite from a bitter night, try our Hot Midori Lemonade. Simply mix together 1 ounce of Midori, 1 ounce of Banzai Vodka and 4 ounces of hot lemonade. And set it off with a bit of lemon.

Either way, you'll chase the chill right off your bones. Which will make the rest of you very happy.

Midori® The Original Melon Liqueur.

For our free recipe book, write Suntory International, 1211 Avenue of the Americas, New York, NY 10036. 46 Proof. Imported by Suntory International, L.A., CA.

Christine Valmy

Where science & beauty meet face to face

Design/Copy Dana Jones
© 1981 Christine Valmy

CHRISTINE VALMY

THE LARGEST CHAIN OF SPECIALIZED SKIN CARE SALONS IN THE WORLD.

Luxurious facial treatments to beautify all types of skin, using the world renowned Christine Valmy Method with electronic skin apparatus and ultra specialized skin care products, custom blended in our salons' own laboratories.

NEW YORK
New York City
(212) 752-0303
(212) 581-9488
(212) 793-0222

NEW JERSEY
Paramus
(201) 843-4180

CALIFORNIA
Beverly Hills
(213) 273-3723

Palos Verdes
(213) 373-0792

Marina Del Rey
(213) 821-8892

MASSACHUSETTS
Boston
(617) 266-1221

Natick
(617) 235-7575

ARIZONA
(602) 994-8584

PENNSYLVANIA
Philadelphia
(215) 546-5660

Edwardsville
(717) 288-6972

TEXAS
Houston
(713) 840-8888

Midland
(915) 683-9891

NEVADA
Las Vegas
(702) 369-8411

FLORIDA
Miami
(305) 255-0662

For orders or information write: Christine Valmy Products and Equipment: 285 Change Bridge Rd., Pine Brook, New Jersey 07058. Tele. (201) 575-1050 Christine Valmy Franchising Division, 767 Fifth Avenue, New York, N.Y. 10022. Tele. (212) 838-0775

Your Professional Beauty Salon presents

La Maur
NATURAL WOMAN®

Grand Canyon Colors

EXPLORE
GRAND CANYON
SPLENDOR
IN FACE COLORS
FOR FALL

The most magnificent colors on earth to enhance your eyes, cheeks, lips and nails, inspired by the changing color harmonies of the Grand Canyon.

Hairstyle by SPECTRUMS OF , INC. , Burnsville, MN

For the name and location of the Natural Woman Professional Salon nearest you, write:
La Maur/Natural Woman
P.O. Box 1221
Mpls., MN 55440

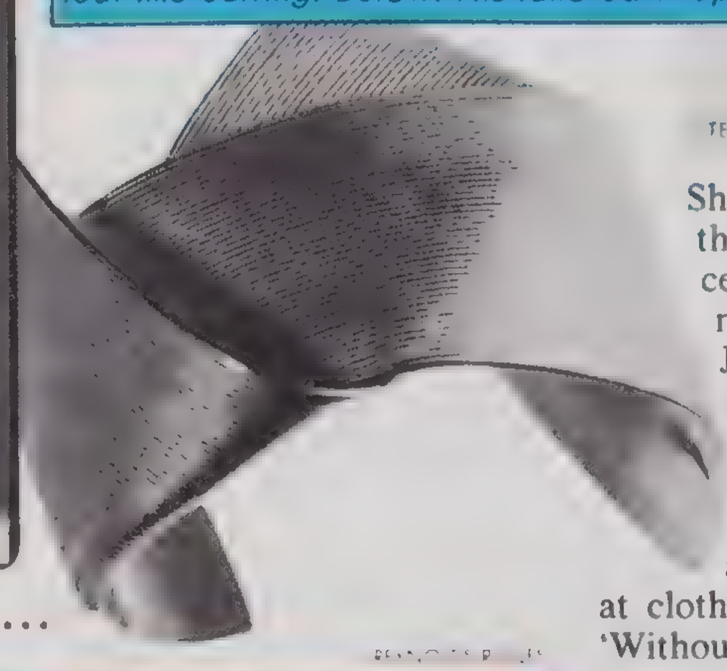
Sold only in professional beauty salons.

La Maur Inc.
MINNEAPOLIS, MN 55440 U.S.A.

NEW JEWELRY EXCITEMENT

Jewelry designers are working with top fashion designers more and more today," says Vogue's accessories editor, Tina Bossidy. This collaboration has led to a more daring and inventive approach to design. Today, American jewelry leads the world in style and new ideas.

TED MUEHLING, *left, joins forces with Julio for a sculptural approach to jewelry. Inspired by nature, Muehling works in metals and colored plastics. Above: His leaf-like earring. Below: His tailored wrap cuff in gold-plated bronze.*



TEPHEN CASTAGNETO

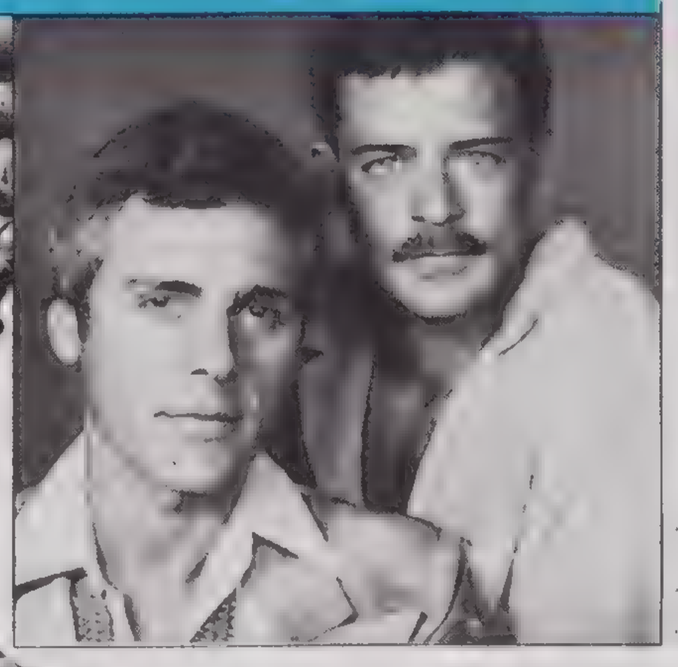
Shy, soft-spoken Ted Muehling deserves the credit for pioneering this new concept in jewelry. In 1977, his sculpted metal pieces added such excitement to Julio's ready-to-wear collection that Muehling won a Coty award.

As fellow designer Robert Lee Morris says, "Ted was the first jewelry designer to turn the industry around. Suddenly people were looking at clothes and jewelry together and saying, 'Without the inventiveness of the jewelry, the clothes wouldn't look the same.'"

Prior to this collaboration, most Seventh Avenue designers would send their assistants out to the stores to buy accessories for their new collections. Certainly, that's the way it was when Ted graduated from Pratt Institute. A friend, Tucker Viemeister, taught Ted how to work in metals. His first shape was a ginkgo leaf done as an abstract hair piece.

Working in metal was a stimulating experience for Ted: "You can bend it, hammer it and carve it. It's so remarkably flexible. Entirely different from stone. I'm still making the same pieces that I did in the beginning, because I learn from each piece. I also love working in plastic. Glass is still one material that I'm longing to use." Besides working with Julio, Ted sometimes does Issey Miyake's and Joan Vass's collections, too.

Lee Brooks (below, left) and Alex Maté (right) of ***ALEX AND LEE*** *have collaborated with Geoffrey Beene for three collections. Far left: One of their hammered metal necklaces at Beene's fall show. Center: Necklace of metal and woven ropes in hand-dyed ombred shades is one of their newest pieces.*



To hear Alex and Lee tell their story is like listening to the saga of two suntanned hippies. It's almost unreal to think of them in business terms, yet these designers—with their necklaces and belts of hammered metals, brut crystals, knotted ropes—are very successful.

Alex was born Alejandro Maté in Spain, but studied painting at a fine arts school in Brazil. His partner, Lee Brooks, was born and brought up in Bakersfield, California.

Separately, they both headed for New York in 1970. That's where they met, but getting into business was an accident. A store buyer saw them on the beach, wearing necklaces they'd made of sea shells, feathers, and stones. He ordered sixteen pieces right on the spot, and within days of delivery they were sold out. From there: A call from Giorgio Sant'Angelo to do savage jewelry for his collection . . . a sellout exhibit at Saks Fifth Avenue in San Francisco . . . an invitation to Europe and Dalí's museum . . . their own shop on Sutter Street in San Francisco . . . and finally, in 1980, their collaboration with Geoffrey Beene.

("View" continued on page 478)

©1980 Hanes Hosiery

Hanes

Gentlemen Prefer Hanes.

Sensuously smooth, luxuriously sheer, undeniably silky, unmistakably Hanes.

No one has to tell you when it's right...

L'oiseau

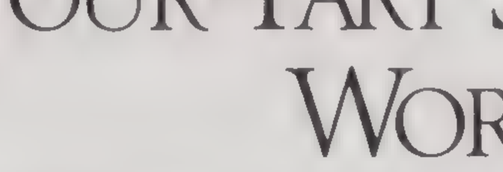
At better stores everywhere

Fashions by Bibi Pepper's Necklace by L'oiseau

What Makes Tokalon, The Complete Four-Part Skin Care Method From Switzerland, Worth $45 To The American Woman?

In a world of changing fashion and fleeting style, the hallmark of truly beautiful women everywhere has always been healthy, naturally radiant, youthful-looking skin.

That's why year after year, beautiful European women have been devoted to an exclusive skin care method from Switzerland called Tokalon.



And now you are invited to be among the first American women to practice the same Tokalon Method so famous in Europe.

One secret of Tokalon: Delicate avocado extracts.

Tokalon is not formulated to the dictates of changing fashion. It's a safe, gentle method passed for decades across the Continent from mother to daughter to daughter again.

The secret of Tokalon

One of the secrets of Tokalon: Avocado oil. This delicate extract is a key to the four-part Method.

1. Cleanse the face with Tokalon Cleansing Milk with avocado. Your skin will begin to radiate a clean, healthy glow.

2. Saturate a cotton puff and refresh the skin with Tokalon Tonic Lotion with avocado. The absence of any alcohol (true of all Tokalon avocado products) makes this tonic extremely mild, suitable for even sensitive complexions.

The four parts of the Tokalon Method.

3. Now moisturize with a generous portion of Tokalon Moisturizing Cream with avocado. Watch a new softness appear.

4. At night, skin requires nourishment. Before bed, apply Tokalon Night Cream to help protect and revitalize your skin while sleeping.

The Tokalon Method helps improve skin texture, elasticity and suppleness. Yet it's light and easy to apply.

Judge the Tokalon Method. Receive a gift of our appreciation.

To try Tokalon without any risk, mail in the coupon below.

We'll ship to you full-size portions of Tokalon. In addition, we'll send you a gift—purse-size portions of each product along with the handsome, fully lined, waterproof cosmetic bag shown below.

If you prefer to phone in your order, you may charge Tokalon to your credit card account. Call toll-free 800-328-5562 (in Minnesota call collect 0-612-379-8836).

Sample the Tokalon Method using only the small-size portions. If for any reason Tokalon does not fully meet your expectations, return the large sizes unopened and unused within 30 days. You will owe nothing.

But no matter your decision, the bag and purse-size Tokalon are yours to keep as our gift.

TOKALON
René Cosmetics International
702 Anderson Rd., St. Cloud, MN 56395

Please import from Switzerland, to the address below, full-size portions of the Tokalon Method. Also include my gift—purse-size Tokalon and the lined cosmetic bag. If I choose, I may return the full-size Tokalon unopened and unused for a complete, unquestioned refund. But whatever I decide, the small-size Tokalon and the bag are mine to keep.

☐ My check for $45 (which includes shipping and handling) is enclosed. Add sales tax if applicable.

Please charge my credit card:
☐ American Express ☐ Diners Club ☐ MasterCard ☐ VISA
☐ Bill me later. (Order subject to credit approval.)

Credit Card Number *Expiration Date*

Signature *Telephone*

Name *(Please Print)*

Address

City *State*

Zip Code 5-044622-000 941142

Carlos Falchi®

Alligator

Concha

Belts

LOU
LATTIMORE
DALLAS

© 1981 Dragonwyck Designs Ltd.

View

NEW JEWELRY EXCITEMENT

ARTHUR KOBY *(above, center) likes working with Geoffrey Beene. Above, left: One of his magnificent big necklaces with Beene's fall clothes. Koby's eye for putting unusual objects together makes a unique necklace, right.*

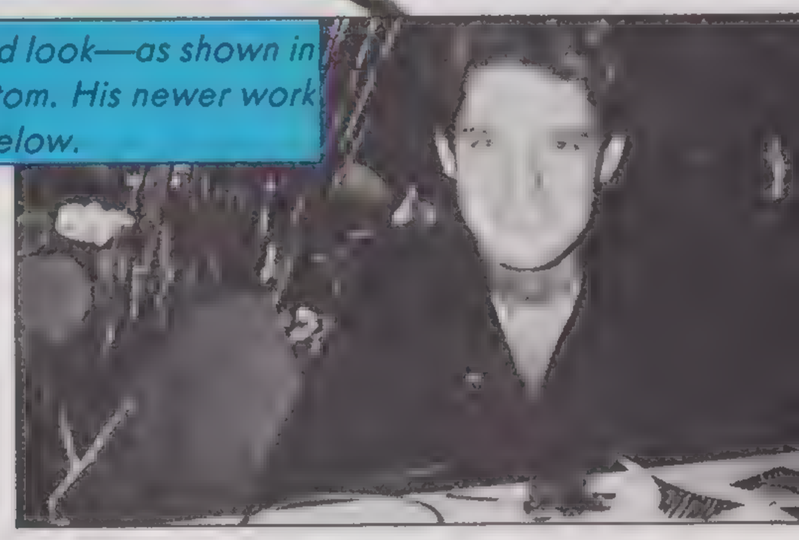
Arthur Koby looks like a grown-up Boy Scout. But when you see his intricate necklaces with collages of carved jade, metallic tassels, and sixteenth-century beads, he suddenly seems more like a magician turning fantasy objects into one-of-a-kind necklaces.

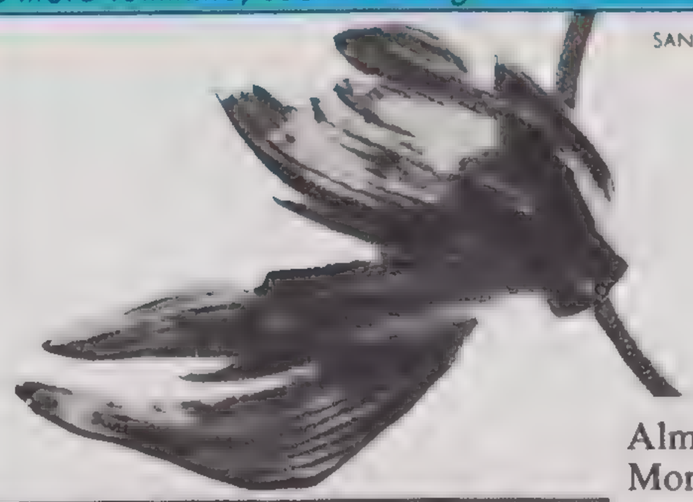
In the ten years that Arthur has been making jewelry, his concept has always been recycling. "I've been collecting beautiful objects from all over the world representing all different periods and cultures," explains Koby, as his pet parrot "Nejo" perches on his shoulder.

Arthur has a great eye for putting objects together in a way that's eclectic. The way a necklace grows becomes almost organic—from an old pair of French brass finials to a unique necklace composed of objects, all related, yet totally individual and special.

It was this uncommon approach that appealed to Geoffrey Beene, when he saw Arthur Koby's necklaces for the first time. That was over a year ago. Since then, Beene and Koby have worked on jewelry as a team for each major collection. Besides getting fabric swatches for texture and color, Arthur says, "Geoffrey gives me suggestions that trigger my imagination in new directions."

ROBERT LEE MORRIS, *right, is known for his big, bold look—as shown in a metal-linked belt with Calvin Klein's fall suedes, bottom. His newer work is more feminine, such as the gold fishtail necklace, below.*





SANDRA HATALEY

Almost any accessories buyer will tell you, Robert Lee Morris is one of the most influential jewelry designers in America. At thirty-four, Robert not only does jewelry for Calvin Klein and Japan's Kansai but is owner, president, and founder of a unique shop/wholesale operation called Artwear in New York's SoHo that represents twenty designers of avant garde jewelry.

In 1977, Morris' first jewelry appeared in Scott Barrie's show, then with Geoffrey Beene's and Bill Kaiserman's clothes. But his first major fashion breakthrough came in 1979 when he worked on prototypes for Tokyo's Kansai. "After countless long-distance consultations, he finally ordered five-hundred pieces," says Robert.

"After doing this East-West venture for three seasons, I was ready to see Calvin Klein. In January 1981, I prepared a collection for him, especially copper and gold linked belts. He, too, ordered many pieces."

When Robert Lee Morris compares working with the two designers he finds, "Kansai needs more flamboyant jewelry because his clothes are so dramatic. But Calvin saved me from getting a 'way-out' reputation by using my biggest, boldest pieces but showing them in ways that women can relate to." *("View" continued on page 480)*

PIERRE SHERMAN

Innocence has its virtues, but Sizzles are more fun. Sheer shimmer on your body and very little else, in warmed-up shades to keep temperatures rising. Shown, front-close underwire, style #1006. Bikini, style #204. Also in soft cup, strapless and wrap. We know how you feel inside it all.

WARNER'S KNOWS.

DUPONT Antron®

*Du Pont registered trademark

NEW JEWELRY EXCITEMENT

A visit to Bonwillum's studio in the Chelsea flower district is exhilarating. As Bonnie and Bill Duncan, the husband and wife team behind the hand-crafted wooden jewelry, show a visitor around, it's like a world trip to far-flung forests. Stacks of logs and boards of African black ebony, Swiss pear wood, Brazilian tulipwood, American rock maple, and Malaysian camphorwood cover the cutting room floor.

"The growing interest in crafts has helped us," says Bonnie. "People are beginning to understand handwork in jewelry." And, certainly, having their handmade jewelry shown by Calvin Klein—for the past five years—has given Bonwillum's exotic wooden accessories great exposure. "He likes clean edges; we dislike extra details. That's why our spare shapes work so well with Calvin's clothes," adds Bill.

SANDRA HA'ALEY

PIERRE SHERMAN

*Bill and Bonnie Duncan of **BONWILLUM,** below, say the simplicity of their designs makes them work well with Calvin Klein's clothes. Above, left: Their luggage-tag wooden earrings; "raw wood" cherry link belt, right.*

JUNE WEIR

At Bonwillum (the name combines both Bonnie and William), they work in thirty different hardwoods. For resort, they're doing oval-linked belts and triangular drop earrings in unfinished woods, such as Swiss pear wood, which Calvin calls "raw wood." There's a feeling of sculpture about these pieces—and no wonder—for many years Bill has sculpted in metals and wood in strong, Henry Moore-like shapes

***DE BARE SAUNDERS,** left, shows his jewelry with Oscar de la Renta's clothes (below, right). His newest earrings, center, are hand-cut prism glass for Laguna.*

REYNOLDS ROLLES

When DeBare Saunders was the creative director for Diane Von Furstenberg's company, he designed an open heart piece of jewelry. Later it was made into a fabric design for one of Diane's wrapped dresses, then it became an umbrella print, and finally it became the company's international logo. It was when sales of the open-heart motif reached many millions of dollars that DeBare decided to strike out on his own.

That was in January of 1980. "It's been a real challenge and very rewarding," he says.

Prior to going into his own business, DeBare went to Oxford University for four years. Then, he returned to New York and was graduated from Parsons School of Design. While he was exhibiting large sculptured masks studded with gold and diamonds at a Madison Avenue art gallery, Claire Nicholson, Bendel's accessories buyer, saw them and suggested he reduce the size and make them into wearable pieces of jewelry.

Now, for two seasons, DeBare Saunders and Oscar de la Renta have joined forces. DeBare's handmade glass beads and colored stones made up into Byzantine-style jewelry add opulence to Oscar's ornamental outfits. *("View continued on page 482)*

Nothing else feels like real gold.

And nobody knows gold jewelry like a jeweler with a "J" on his door.

If your local jeweler exhibits a "J" on his door, walk in.

He's got more to offer than just a nice selection of styles.

He can give you guidance that's based on years of training and experience.

He'll not only give you a fair price, he'll also make the adjustments so a piece fits just right. And you can come back for any after-purchase service.

He even offers in-depth brochures on every aspect of gold jewelry. So you can buy more intelligently.

Having a "J" on the door means he's a member of an organization of professionals, the *Jewelers of America*—dedicated to maintaining the highest standards of service to the consumer. He's in business today...and he'll be there tomorrow.

Buy with confidence where you see this symbol:

™ JEWELERS OF AMERICA, INC.

"This trip, I had a little free time."

Nothing else feels like real gold.
Nothing else makes any moment so precious.

KARAT GOLD JEWELRY

For fine jewelry see a jeweler who displays this symbol

JEWELERS OF AMERICA, INC.

VOGUE'S

Vieux

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

New "seasons," when to find what...ideas for night or warm weather ...the best leathers, furs, charming pieces...what women buy now

People are talking about . . . when you can buy what, and what's happened to our notions of "seasons" in clothes. We all complain: there are no clothes in the stores when we want to wear them; no hot-weather clothes to buy in August, no spring clothes at all. To a large extent, it's true; clothes deliveries are getting earlier and earlier, and that doesn't seem about to change. What is happening, though, is a change —a broadening—in the way certain "seasons" are being defined. You see that change most in resort collections—in what's going to be in stores starting next month. "Resort," this year, really means two things: warm-weather sun/sea/beach clothes—in light colors and fabrics—and then some more "serious," almost seasonless pieces: that, in winter, can go under a coat or stand on their own, in a city, when spring weather comes. This season, you can find, say, wool gabardine pieces from Zoran or Oscar de la Renta, wool jersey at Ungaro or wool at Saint Laurent, cashmere, silk, suèdes, or gutsier linens from a Gloria Sachs or Anne Klein in colors that are neutral or clearer and cleaner than fall's. There may be less "gala evening" for holiday (women, evidently, are shopping earlier —before November—for evening clothes), but there are great items: evening pants, sweaters, and beautiful blouses. In this season switch, you win some and lose some. But at least within this one season, now, there's more of a choice.

One designer who's made a bigger effort than ever before, for night? Perry Ellis. In his "partying" collection, he's taken a sportswear approach to evening dressing and come up with a group of relaxed moveable pieces: striped or plaid taffeta skirts, shorts, pants, and blouses; his fall "hunt" pants done in black, raspberry, or deep-blue seersucker taffeta; great-looking taffeta cummerbunds and tiny kid-mohair or silk-and-wool sweaters. . . . Instead of wearing large, important necklaces at night, some women, now, are tying long strips of black silk at their necklines: the bow goes in back, at times gets pinned with a jewel, looks neat and a little flirty. When Ralph Lauren showed his clothes for resort, he tied a piece of raw-edge chamois at models' necks: it was a neat finish to his daytime "Santa Fe" pieces. . . . Some attractive "bits," now? Calvin Klein's palest cream woven leather belt—his new take on the wide-wide (about five inches wide) suède and metallic wrap belts that he showed in his fall collection . . . Anne Klein has taken "thongs"—Chinese scuffs—to a new polish: these thongs are shoes with a low wedge heel, in python, piped Burgundy or lightest luggage tan leather. . . . In a lot of designer shows for winter/resort, you noticed hats: designers used them as a way of neatening up the look of hair . . . and the hats they used were often charming. A blond straw and Lurex hat, a little straw visor, a jaunty straw baseball cap: these were hats that were personal, that came with a bit of humor.

"Clothes that can go under a coat...or stand on their own when warmer weather comes"

In the same way you might take pieces from lingerie collections and put them to other uses, there's an interesting new option to shopping, now—and that's shopping in bathing-suit departments. For resort this year, swimwear designers have focused not only on suits but, equally, on what to put with them . . . and that means everything from printed cotton blazers to the best small tank tops to the prettiest skirts in cotton eyelet. The word "cover-up," now, is most likely to mean pants—pants of every length, width, and description: big harem pants, skinny joggers, cotton lisle walking shorts. All these pieces are made to go with—to go over—bathing suits—on the beach or at-home, for the most comfortable kind of dressing. You can work them, just as easily, on their own. The plus: often, they come at a better price than traditional sportswear . . . and, as they're from swimwear designers, they've a certain ease and a strong sense—of what looks great on a body.

One of the surprises this fur season? A designer focus on white furs—looking best in fluffy lambs or soft sheared minks and beavers, as a white mink duffel coat from Yves Saint Laurent or an Oscar de la Renta sheared-mink jacket with gold embroidery. Shaggy Mongolian or Tibetan lambs turn up as a metallic-lined jacket at Geoffrey Beene, as the sleeves on a cowhide jacket from Giorgio Sant' Angelo, or sprinkled with sequins from Koos Van Den Akker. . . . In resort collections, this year, there may be more hot-weather white than we've seen before: in everything from white linen to the most romantic lace-d white handkerchief cotton to, what may be newest, a great deal of white suède and leather. You see white leather T-shirts and pants that are clean and crisp-looking or, in a little softer vein, white suèdes: white suède blousons, trousers, or, as Calvin Klein does it, the shortest, simplest white suède tunic—to belt or not, to wear as a dress, a pants or skirt top.

What's selling: "Fashion," say stores and designers . . . and by "fashion," at least in this case, they mean something that's new-looking, something a woman feels she hasn't bought before. . . . Look for: bathing suits in the new stretch cotton Lycra. The fabric has all the stretch, lightness, and attractive qualities of Lycra but feels like a soft undershirt against your skin. In maillots or classic bikinis, it's changing the business of bathing suits, now. **—KATHLEEN MADDEN**

Have you seen the Light?

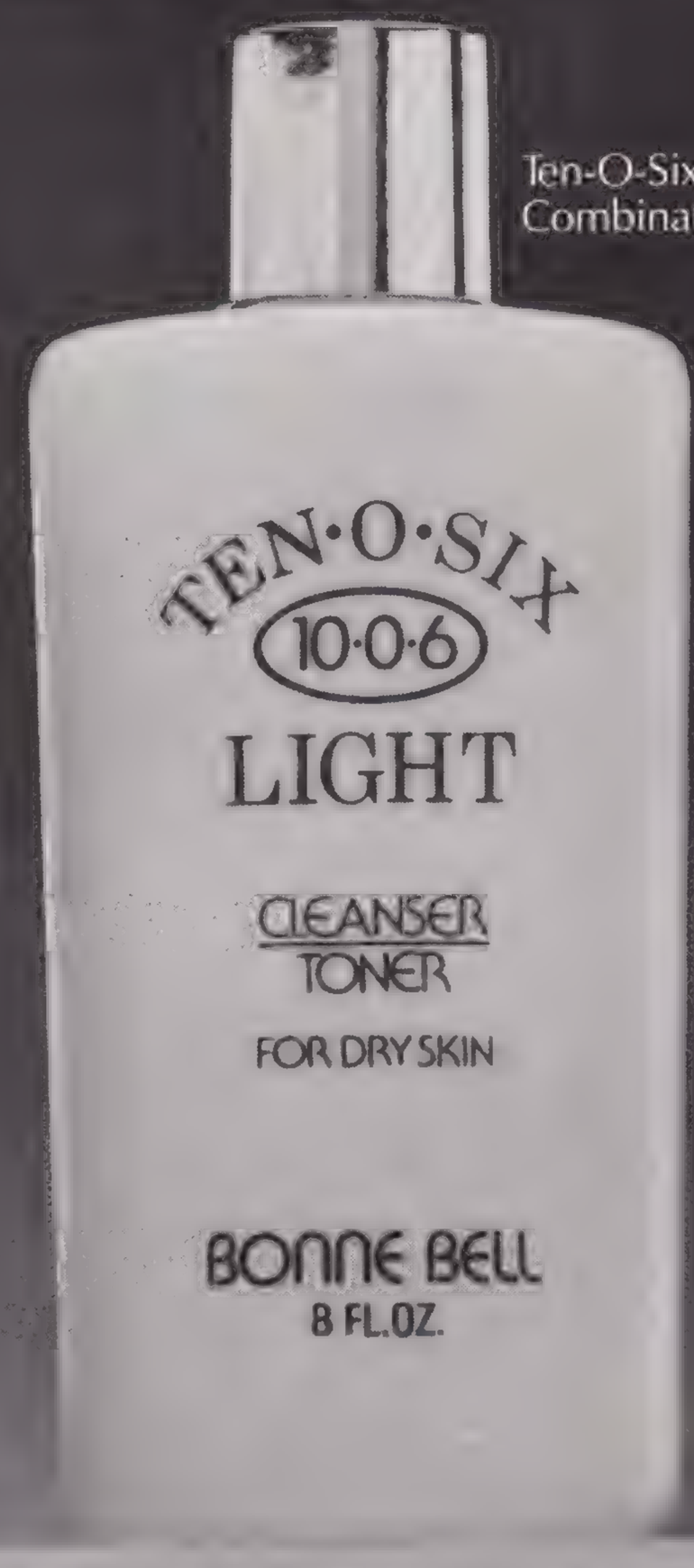
Ten-O-Six Light for dry skin.

© Bonne Bell, Inc. 1981

A beautiful idea from Bonne Bell. Ten-O-Six Light is a different, technically advanced cleanser that is gentle, yet thorough. Effective, but not drying. It cleanses, tones, stimulates, revitalizes and leaves your skin with a soft, beautiful feeling. From now on dry skin doesn't have to be shy about cleansing. See the Light, and your skin will see the difference.

Ten-O-Six Regular
for Oily to Normal Skin

Ten-O-Six Light for
Combination to Dry Skin



TEN-O-SIX FOR A LIFETIME OF BEAUTIFUL SKIN

interstoff

Frankfurt The world's leading fabric fair. Unmatched in its variety and international flair. The fashion-maker's center. For those at the top and newcomers. The whole international spectrum of fashion fabrics. The best of the collections. Ready for delivery. A unique opportunity to get informed, place orders and talk shop. The decisions are made in Frankfurt. Nov. 3 – 6, 1981.

interstoff

Information: Messe- und Ausstellungs-Gesellschaft m.b.H. Frankfurt am Main, Postfach 97 01 26, D-6000 Frankfurt am Main 97

colláge make-up simplified

by BONNE BELL

Colláge. A basic make-up system that tells you which base, blush, lipstick and eye make-up are right for you. Colláge is everything you need. And now there are three new helpers. Colláge. Because there's never enough time in the day.

New Long-lasting Powder Blush
New Waterproof Mascara
New Double Ended (2 shades) Eye Pencil

WHEN YOU'RE WELL CARED FOR IT SHOWS

© Bonne Bell, Inc. 1981

PARIS ORLANE

YOU CAN EXPERIENCE A DRAMATIC IMPROVEMENT IN YOUR SKIN IN JUST ONE HOUR WITH CREME POINTS VULNERABLES B23

Orlane proved the effectiveness of Crème Points Vulnérables through independent laboratory tests on women of various ages and skin types. Within one hour their skin revealed an impressive increase in moisture content, with a still greater increase after two weeks' regular use.

Even after treatment was discontinued for a week, the effect was still measurable on a significant number of women! Crème Points Vulnérables B23 is formulated with a high concentration of B23 ingredients as a specific moisturizing treatment for particular areas of the face—frown lines, creases on forehead and neck, crowsfeet, and pleating of the upper lip. It is also enriched with the exclusive Orlane B23 Complex to work within the skin, helping to improve its cellular respiration and enhance its natural renewal process.

The result: fresher looking skin, a smoothing out of lines, an easing of that "tired" look.

Other women proved it...now see for yourself the beautiful skin that can be yours with Crème Points Vulnérables B23.

Orlane Crème Points Vulnérables B23. An advantage shared by the world's most beautiful women.

How to find the season's strengths

WHAT TO LOOK FOR- AND WHAT TO AVOID- IN FASHION AND BEAUTY NOW

In any season you go for the strengths. And this month, when every collection for fall/winter has finally been seen and all the news finally digested, the strengths stand out with remarkable clarity. Knowing what they are, where to find them, and how to make them work for you is knowing how to get the most out of fashion and beauty today . . . and it's the subject of this issue. Here, a guide to what have become the accepted facts of dressing this season—the now well-established strengths—along with all the little turns of the moment that define its special character. In other words, a rundown on the season's "givens." . . .

GIVEN: **A blouse has become the essential fashion element day, night, anytime, anywhere**—from the first of the season's collections to the perfection of blouses in the couture that fact has been unmistakable. And the blouses have been sensational. Where once a pretty color alone was "enough," now you expect more and you're not disappointed. The best: in the richest colorings, in prints and patterns, often touched with metallic shine . . . with high necklines—ruffled or tied in a soft bow—or collarless.

At night, the themes of blouse-and-skirt or blouse-and-pants dressing—in all their variations—are played again and again. With highly ornamental blouses and tunics . . . in black or in deep color . . . embroidered, sequined, beaded, gold-edged, ruffled, wrapped, pleated . . . in the most luxurious fabrics: satin, charmeuse, velvet, thinnest wool crêpe, silk chiffon, lace. A blouse becomes the base for a whole other way to approach even the biggest evening.

GIVEN: **Coat dressing has evolved into a total way of dressing.** Great-looking coats—one of the season's across-the-board strengths—with a dash that comes from being a little longer, a little easier. And the raciness that comes when a coat with that kind of scale moves over narrow, pared-down pieces. There's new coat variety: everything from rugged storm coats and just-like-a-man's-overcoat coats to new lighter-weight mohair coats that work in traditionally non-winter-coat climates. Every one, with companion pieces to make a complete look, day or night (the best coats have that kind of flexibility).

And for weather: terrific updated versions of everybody's favorite—the trench coat. Trench coats with every kind of button-in lining from thin camel's hair to quilting to red plaid flannel to mink!

GIVEN: **The fur buy of the year is a coat**—longer, roomier, falling straight from a squared-off shoulder. And the fur of the year—long-haired, luxurious. Gutsy, glamorous coats that continually "up" the appeal you always find in fur. More news: in the depth and richness of coloring this season—a different range of heightened natural colors: auburn/copper/tawny-fox colors—and new heightened neutrals—loden and khaki green, navy.

GIVEN: **When it comes to pants dressing, the choice, the possibilities have never been greater.** Equally true: the way the more offbeat, un-classic pants have moved—in somewhat modified versions—into the mainstream of dressing. Not that you won't find classic grey flannel trousers—you will—but the strength of pants dressing lies in another, slightly different direction. A perfect trouser equivalent now: a narrower version of a warm-up—soft, held at the ankle. And the perfect skirt equivalent now has become a culotte—below the knee or calf—as part of a total look.

GIVEN: **Pants dressing is as strong at night as it is for day.** It can be as "simple" as a beautiful blouse and black pants. Or it can be something a little more—wonderful new versions of evening pants suits based on a man's black-tie. Or it can be a whole lot more. The biggest news in an all-out pyjama dressing—extravagant, luxurious, it sets a new standard for modern big-evening dressing.

GIVEN: **Length in general and hemlines in particular are meaningless distractions, fashion traps to avoid.** The truth is: a variety of lengths and proportions exists this season and will probably continue to exist. All of us are smart enough to know that certain things look better at a longer length; others, when they're shorter. None of us is likely to go to the wall defending one length over another. Nor is anyone likely to get unduly rattled by seeing a "sudden" turn-around—i.e., Saint Laurent's couture hemlines—a good two inches above the knee. At this point, we're much more relaxed and can stop and wait and see exactly where the next step will be taken. In fashion, as in everything else, there are often pauses between sentences. What's important now—the real question—what you're most comfortable wearing on a day-to-day basis.

GIVEN: **The demand for performance in makeup, in care and treatment, in fitness has never been greater.** The good news: that a demand is being met by a new generation of products, by new systems, by new developments, all of which do more. Do more on a "superficial" level—a lipstick that stays on as long as you want it to stay on . . . an iridescent powder that works everywhere—lips, cheeks, eyes . . . a foundation that controls oiliness or one that adds moisture to skin. And then there are the things that do more on a deeper level: products that weren't even gleams in the research-chemist's eye a decade ago—a treatment that increases the skin's cell-renewal rate, for instance (recently FDA-recognized). With more to come ahead: home computers to give you instant readouts on the effectiveness of the exercise you're doing . . . and to keep track of your diet.

GIVEN: **A key strength of American fashion in any season, the availability of good clothes at many different price levels.** This season that fact takes on a new relevance with the increase, with the refining of designers' "spin-off" collections—collections that offer style and quality at more accessible prices. If you keep your eye on the right names and follow them to what may be unexpected areas of a store, you can find some of the season's best looks. It's called . . . "shopping smart."

GIVEN: **The things that stay with you in fashion, in beauty are not always "big" things.** The way a raincoat opens to reveal a muffler perfectly tied. The way a subtle gleam of copper suddenly lights an eye or a cheek. The way a metallic shoe suddenly turns the look of a classic. The way a gilt-edged camisole feels under a blouse. The way a pure, simple warm-up in thin black cotton lisle adds unexpected charm to at-home dressing. These are things that surprise, entertain . . . that keep you coming back for more.

GIVEN: **No one has a monopoly on all the right answers.** No fashion designer. No health/beauty expert. In a season of options, the temptation is to look for easy solutions. It's a temptation to avoid. Ultimately, what counts the most is the fact that you're in control and that you have, with the right information—which is on the pages ahead—the means to provide your own answers. The responsibility for the way you look, the way you feel, is your responsibility. But when you know what's best—and providing that is our responsibility—it becomes that much easier: you're in a position to choose the options that will do the most for you; you're able to take the season's strong points and make them your own. And that's really leading from strength . . .

NASTASSIA KINSKI

SHE IS, SHE SAYS, "A LITTLE BIT OF EVERYTHING." AS "TESS," SHE WAS THE VERY SOUL OF NINETEENTH-CENTURY ROMANTICISM LONG-SUFFERING, RAVISHING, DOOMED. AS LEILA, IN "ONE FROM THE HEART," SHE'S THE ANSWER TO ONE MAN'S FANTASIES, A SPANGLED GIRL FROM THE CIRCUS, "WISE WITHOUT HAVING LIVED THROUGH MUCH."

Agnes B. hat. Barry Kieselstein-Cord choker. Makeup: the modern look of Shiseido's Gold Pavilion/Aspen Brown eye shadows, Japanese Maple lipstick. These ten pages: hair, John Sahag; makeup, Ariella. Fashion details, stores, next to last pages.

A new notion of what's attractive now: on these ten pages, you see Nastassia Kinski—an actress, an unconventional beauty who stands for an attitude that's come of age, a totally modern way of thinking. A way of dressing in highly individual terms—amusing, romantic, formal, casual—here, in all the different shapes pants dressing takes this season

THE SPIRIT OF A NEW AGE

BY EDITH LOEW GROSS

Our grandmothers must have felt themselves uniquely blessed if their daughters grew up pretty, at least with straight teeth and smooth skin and their eyes, please, God, uncrossed; beyond prayer, there wasn't much in those days. But to a generation accustomed to more mundane miracles—to orthodontia and plastic surgery, to ophthamology and dermatology and cosmetology, not to mention such transforming everyday disciplines as diet and exercise—pretty is easy. Maybe too easy; when pretty becomes the law of the land, the lawbreakers begin to look very beguiling. Question: In a contest for America's Sweetheart today, how do you suppose Mary Pickford, all golden ringlets and cloudless gaze, would do against Goldie Hawn, with her frantic hair and googly blue eyes?

The point isn't, of course, that simple, uncomplicated prettiness has gone out of style; almost any television commercial, almost any magazine cover, is ample proof to the contrary. *(Continued on page 491)*

MORE OF THE SPIRIT OF NASTASSIA KINSKI: UNCANNY, UNINHIBITED - AN OUT-OF-THE-ORDINARY APPEAL THAT RESTS IN HER EXOTIC FEATURES, HER EXPERIENCE, HER APPETITE

NEW SPIRIT

(Continued) Nor is our yardstick for measuring such things vastly different from what it ever was: blond, even-featured, dimpled Mary Pickford was pretty; blond, even-featured, dimpled Goldie Hawn is pretty; dark, bold-featured, arrogant-looking, sensuous-looking Nastassia Kinski is something more than pretty—a beauty—even though her look is stronger than an audience of sixty years ago might have found acceptable in a romantic leading lady.

And that is right to the point: not that our concept of what's pretty has changed as that our idea of what's attractive has broadened far beyond the limits of just prettiness. Much in the way that, despite a deep-rooted fondness for well-done steaks and fried chicken, our palate can as easily be seduced by raw fish and steak tartare, the eye also craves other impressions. And with more to feast on, the more adventurous and more sophisticated it becomes; and, in time, what it might once have rejected as excessive or eccentric or flawed, it learns to love.

(Continued on page 594)

High-spirited dressing—in pants—from Perry Ellis: Full-pleated wool plaid Cossack pants, about $350. Ruffled, side-button Shetland cardigan, about $240. Henri Bendel. Accessory information, see last pages.

Daughter of German actor Klaus Kinski, Nastassia began acting herself at thirteen—seven years ago. She is eager to work—to study acting, too—but "You learn while you do it—like life. You live, and that's school. The more you do, the more you know—it's all practice. One should never think of the result. So many people are so frightened to make a mistake—it comes from a lack of self-assurance or respect. I think it's wrong to try to please or accommodate an audience. They love you or they don't." Regardless, "I love to work and make it good. I put so much energy into it that sometimes I spoil it by pushing too hard—one has to have something else, not only to think of work." What else? "Other interests. I love to bicycle, to travel—all those things that sound so normal...." Normal is not a word that comes to mind to describe this uncanny, uninhibited girl-woman, with her exotic features, her experience, her appetite.

NEW SPIRIT

AN UNCOMMON APPEAL: YOU SEE IT IN PANTS THAT TAKE A SLIGHTLY DIFFERENT SHAPE—CASUAL, ROMANTIC. IN CLOTHES WITH AUTHORITY BEYOND FASHION... YOU SEE IT IN NASTASSIA KINSKI

This page, the most "believable" knickers—in suède. Vakko, about $160. Irish linen blouse, inset with lace—Ramsey of Dublin, about $170. Peplum mohair cardigan, Sheila Bradshaw, about $125. Bloomingdale's.

Opposite, Ralph Lauren's wool houndstooth "Hepburn" trousers, about $278. Cashmere cable cardigan, about $218. Cotton shirt, about $60. Lord & Taylor; Ralph Lauren for Women, Palm Beach; The Polo Store, Costa Mesa CA. Details, last pages.

Avedon

NEW SPIRIT

CHARMING A SNAKE: NASTASSIA KINSKI, SPELLBINDING. FOR HER ROLE IN "ONE FROM THE HEART," SHE BROUGHT THIS SNAKE TO OUR SITTING. THE PICTURE, AS YOU SEE IT, WAS NASTASSIA'S IDEA. THE RAPPORT WAS IMMEDIATE,

JUGGLED, RODE AN ELEPHANT BAREBACK, MADE FRIENDS WITH THE ANIMAL HANDLER, WHO INTIMATE. "IT'S A WONDERFUL FEELING, THE WAY IT MOVES—VERY GRACEFUL AND SENSUAL"

Cuff, Patricia von Musulin. Python snake from Steve Martin's Working Wildlife. Details, stores, see last pages.

NEW EVENING DRESSING WITH A SENSE OF DRAMA, WITH IMAGINATION . . . WITH

CERTAIN CHARACTER– TOTALLY MODERN, SLIGHTLY OFFBEAT OR INTENSELY ROMANTIC. ALL

WITHIN OUR WOMAN'S RANGE OF POSSIBILITIES. THE WOMAN HERE, NASTASSIA KINSKI

NEW SPIRIT

THE IRRESISTIBLE DAY

"...a day on which
everybody saw everything—
they saw as God sees,
almost, and they
have never stopped talking
about it since"

By John Russell

Fifty and some years ago, the great state occasions came upon the central Londoner by stealth. Overnight, flags were in the streets. Bugle and drum rang out, unwontedly. Horses' hooves and horses' smells made London feel like a market town. Geraniums, when in season, got redder by the minute. On what was still called "the wireless" there was a display—but only a little one—of well-spoken interest.

On the day itself, house lights went on at around five A.M. All over town, people got out of bed and went downstairs with a bump and slither, trying to pretend that it was nothing out of the ordinary. Breakfast was brewed, fried, and bolted. Soon after six, a whole people was on its way, half giddy with the excitement of it all.

For those who stood to watch, the long day was an act of faith. The pleasure was momentary—as Dr. Johnson said on quite another occasion—and the long hours of waiting were relieved only by a collective good humor. Those lucky enough to overlook the route sat indoors and cackled and drank, in a style that had changed hardly at all since the distant day when it was touch and go whether the royal bridegroom (later to become King George IV) would not have had too many glasses of cherry brandy to make it to the altar.

Television, of course, had never been heard of in the London of the late 1920s and early 1930s. As for the radio announcer, he was loyal but succinct. (Most admirably so, on occasion. When King George V lay dying in Buckingham Palace, the listener did not drown in hours-long anatomical analysis as he would today. With just nine words—"The King's life is drawing peacefully towards its close"—all was said that we needed to hear.) Few words and fewer pictures were the custom of the day. Color photography and the periodical press had yet to get together. What was then called "an artist's impression" was the last refuge of the *(Continued)*

Jeff Veitch

draftsman-reporter. For most people, when the procession had been and gone, there was nothing to remember it by but their own memories. One sneeze at that sainted moment, and the day was blown.

How all that had changed by July 29, 1981! On that day, and beyond all doubt, the London state occasion was gathered into the last quarter of our century. From being a day on which almost nobody saw anything, the state occasion became a day on which everybody saw everything. And not only did they see everything. They saw more of everything, and at closer quarters, than anyone had ever seen before.

They saw more than the Queen's senior postilion, with his forty-two years of service. They saw more than any member of the congregation—more, even, than the father and mother of the bride and groom. They saw more than the Archbishop of Canterbury, more than the surviving crowned heads of Europe, more than the fortunate few on their rented balconies above the Strand, more than one-eyed Nelson on his column, and more than the Royal Park staff cleaners who stood with brush and pan at the ready as the horses passed by. They saw more than the bride and groom put together. They saw as God sees, almost, and they have never stopped talking about it since.

As everyone knows by now, the wedding of the Prince and Princess of Wales was a colossal and unqualified success. Doubtless it was wonderful anywhere and from any angle, but the God's-eye view, if I may continue so to call it, may well have been the single most astonishing spectacle in the history of television. Fact beat fiction on July 29, 1981, and all hurts and hatreds seemed suspended.

Millions beyond counting of eager men, women, and children disrupted their day the world over to sit before the box in wonder and bemusement. "A time there was—" Thomas Hardy wrote in one of his more somber poems . . . "When all went well"; and we can say just that of July 29 in London, from 4:45 A.M., when reveille sounded for the Household Brigade in Knightsbridge Barracks, to the moment around twelve hours later when the Prince and Princess of Wales drove to Track 12 in Waterloo Station and boarded what one observer described as "the only clean train on British Rail."

Like most masterpieces of contrivance, the royal wedding called for an uncare, thought, told quantity of Some of its tradi- time and skill. recent times— tions date from amendments in one or two lines, the ap- the marriage Cardinal Arch- pearance of the minster in front bishop of West- of an Anglican altar, and many a small informality of dress—but fundamentally what we saw was a pre-industrial spectacle that calls above all for the kind of perfection that must go unnoticed. It needed only one man, one horse, one carriage wheel out of place for us to start surmising as to what else might go wrong.

> "A coded spectacle: everything meant something and had meant it for ages"

If we never did so surmise, it was because the spectacle on the screen was not simply a wedding choreographed by masters of ceremonial and carried through by people who train all their lives for just such an occasion. It was all that, but it was also the linear descendant of all the great royal *entrées* at which Europe has always excelled. For what do we see everywhere, in European painting, but a ceremonial entry through tumultuous crowds into this city or that; a town square euphoric with banners and flowers *(Continued on page 594)*

Sygma SIPA/Blackstar

With the constant and escalating advances in research and technology, things are changing fast. But what's changing fastest is our attitude. We don't take looking and feeling our best for granted anymore. We know that the kind of energized, active good looks that hold up, over a grueling week, over a lifetime, are looks built on fitness, polished with products—all improving at a rapid pace. Breakthroughs run from home computers to monitor our exercise and diet . . . to FDA recognition of skin-fitness products that affect the rate of skin's cell renewal and retard the appearance of aging . . . to new techniques in plastic surgery, and—there again—improvements, changes in attitude. The current technologies of beauty and fitness have linked and synergized into a modern approach to our looks that has never before been achievable, so easily, under our own steam. The real news is that so much of the success of our good looks and good health is in our own hands, our own habits. How we eat, exercise, sleep all affect the "quantity"—the span—as well as the quality of our lives, and help to maintain our looks and our health at their optimum. *You* can make the difference.

new directions in BEAUTY

Changing ways to see yourself— a 22 page report

In hair, the news, the focus—the delight! is bangs. Newest cut is deep from the crown . . . or a simple, shallow feathering around the forehead. The new move—if you've long hair, as at *right*—is to gather hair up on top of the head and fold the softly curled ends over in front. Bangs! (More, on page 510.)
For the convenience, versatility, portability you expect in makeup today: Chanel's new collection of slick little compacts of color called Les Miniatures. Here, Cerise on lips, Aubergine on cheeks, Dove/Black Onyx on eyes. Hair done by Harry King; makeup by Ariella.

Penn

Double duty: Layer one enamel (Il Makiage Sahara Gold) over two coats of another (Halston's Wildfire). The result: a fascinating glimpse of gold. . . . Double duty: a calculator-pen— the Pocketman by Satolex from Barnettes Electronics, New York City. Manicure, Gerri Kyhill for Gerard Bollei.

beauty

Double duty—it's what you expect and enjoy from technology today. Like this pen that's also a calculator. Like the new beauty products with multiple uses (the single pencil that colors eyes, cheeks, lips) . . . multiple benefits (the moisturizer that tints, sunscreens) . . . residual effects (the hair conditioner that lasts through several shampoos) . . . improved formulations (the makeups you can mix into your own "personalized" colorations). In that vein, this neat trick with nail enamel: overlay one sheer shade upon another to get more than another color, a look with depth and dimension.

synergy

Double duty ideas that add up to a new beauty dimension

Penn

From contact lenses, now, to suit virtually
every eye to mascara just for contacts wearers . . .
from a quick-printout thermometer to kiss-proof lipstick—delights, surprises of fast-track
technology that's constantly making our lives easier, safer, altogether more attractive.
Part of the appeal, *left:* Madeleine Mono's Taupe or Nothing gleamed over Green with Envy, two leaders
in this year's copper/khaki eye colors . . . Shiseido's Burnt Chestnut nail. . . . And the depth
and lusciousness of lip color upped with a "metallic" overlay, *above:* Estée Lauder's Lip Bronze
under Shimmered Bronze face powder. Makeup both pages, by Richard Adams; nails by Gerri Kyhill for Gerard Bollei.
Contact lens from EB Meyrowitz, NYC. Electromedics digital thermometer from Arista Surgical Supply, NYC.

New frontiers of beauty

BY SHIRLEY LORD

We're on the fringe of a totally different world of products . . . brought about by a number of developments in other industries . . . by strides being made in genetic engineering, where new ingredients that the Food and Drug Administration are already aware of will really make a difference to the skin . . . ingredients that can influence the laws of the future . . ." These are the strongly held beliefs of John Ledes, editor and publisher of *Cosmetic World* and *Beauty Fashion*, the cosmetics industry's leading trade papers.

Too good to be true? So near and yet so far?

What does it all really mean in terms of products you need now but can't always find . . . the lipstick that stays on, for instance—without drying your lips—until *you* decide to take it off . . . an instant dry/nonchip nail enamel . . . and, most important of all, skin-care products that are truly "age preventive" as well as skin-improving?

When the giant pharmaceuticals companies began to acquire many of the world's leading cosmetics companies a decade or so ago (Pfizer was among the first, buying Coty in the '60s, to be followed in 1971 by Eli Lilly's purchase of Elizabeth Arden and Squibb, Inc.'s purchase of Charles of the Ritz), a certain cynicism about their investment in what was then generally described as an "inflation-proof/recession-resilient" industry tended to obscure the possibility that one day it was likely that the consumer—you—could be the beneficiary of work carried out by the nation's leading research and development chemists.

Today, a great deal of product improvement is derived from what is sometimes described as "pharmaceutical fallout," when during research carried out by the parent company, something "interesting" is noted that leads directly to the development of a major new beauty product for the cosmetic "offspring."

This was the case with Elizabeth Arden's Millenium, a four-part skin-care regimen introduced last year to benefit maturing skin. It originated as a "notebook entry" early in 1976 as part of a Lilly basic study on skin's biochemical properties. It was discovered—by some of the twenty-two hundred Lilly scientists—that a certain combination of raw materials seemed to increase skin's rate of cell renewal. As John A. Cella, Ph.D., vice president in charge of research and development for Elizabeth Arden at Lilly, explains, "We were looking for things we could measure and compare—the rate of cell renewal for one, slower in an older skin than in a young one." It took four years to achieve product stability and the "predictable" results Arden demanded in order to make the claim they wanted to make (recently upheld by the National Advertising Division of the Council of Better Business Bureaus) that Millenium is ". . . a skin-care method that accelerates the natural skin-cell renewal process . . . and restores skin's youthful ability to care for itself . . ."

J. Richard Zapapas, chairman of the board of Elizabeth Arden and group vice president of Eli Lilly and Company, stresses, "In the past, there was a tendency for cosmetics companies to carry out development rather than basic research, asking the lab to produce something to fulfill a specific marketing need. With the synergy that exists between pharmaceutical and cosmetic research, however, the basic research often comes first. Then when there's 'something' there, the marketing plan evolves, but not before!"

So it isn't by design or by "accident" either, that in January, 1982, Elizabeth Arden intends to make another major claim (backed, they say, with plenty of demonstrable proof of performance) when they introduce two new unique skin-care lines for skins with specific problems.

Again, data from other Lilly projects helped bring these lines to fruition, as Dr. Cella explains, "When we were satisfied we had reached the 'predictable' result stage." *(Continued)*

Look forward to a bold new world of products, many of which will be directed to improving different parts of the body in the same way the very thin-skinned areas receive specific attention now.
The neck, for instance, less liable to show signs of wear and tear when it's maintained with products like Hydra-Dior Crème Pour Le Cou . . . and, in January, the much-researched Résultante de Christian Dior will be here: a five-product program for face and body aimed at diminishing wrinkles.
Crystal-and-gold heart pendant on gold chain, from Steuben Glass.

Penn

New frontiers of beauty

(Continued)

"Predictable" means "likely to succeed" when applied to a research project that is beginning to deliver *consistent* results . . . and it's the word often used by a cosmetics company linked with a pharmaceuticals company, where attitudes toward "breakthrough" products and "performance" tend to be ultra-conservative until all the facts are in.

At the Squibb Institute for Medical Research in Princeton, NJ, an assemblage of medical doctors (dermatologists, internists, and clinical pharmacologists among them) and of over one hundred Ph.D.s (in organic chemistry, molecular biology, toxicology, microbiology, and other disciplines) are in a position to contribute specialized knowledge to products being developed for the Charles of the Ritz Group Ltd., Alexandra de Markoff, and Bain de Soleil labels. Recently released: the results of new clinical tests on Ritz's latest product in the Prescribed Skin Care Regime, the Age Zone Controller, which apparently proved accelerated cell renewal, increased maintenance of skin's natural moisture bank, and a reduction in the visibility of facial lines by 37 percent following application twice a day for fourteen days.

"Nowadays, one hears the phrase 'aging is a disease,' but, of course, that's nonsense," says Richard M. Furlaud, chairman and chief executive officer of Squibb Corporation. "Aging is an inherent part of living. But what is not nonsense is for people to expect medical science increasingly to help them live their full life-span with as little inconvenience as possible and in good physical and mental health." To help make progress towards this goal, Squibb spends about $100 million a year on research and development. Mr. Furlaud believes that there are many reasons to expect that just as prescription medicines in years to come will be better than those available today, so will new skin-care products become increasingly effective.

"As everyone knows, scientists' understanding of cellular mechanisms has increased dramatically during the past few decades," says Mr. Furlaud. "Whole new fields of research are now being explored. Disciplines such as virology, microbiology, genetics, and the like have enabled scientists to contemplate the possibility of someday understanding disease mechanisms and the aging process itself in molecular terms. More effective pharmaceuticals will inevitably result from these discoveries, and there is no reason to believe that skin-care products will not share in this progress."

Premature signs of aging of the skin can also be brought about when the "wrong signals" are transmitted to skin cells, often by overexposure to the sun . . . and next year, collaborative efforts of scientists at Squibb and at Charles of the Ritz Group Ltd. are expected to result in important new additions to the Bain de Soleil sun-care line, non-comedogenic, greaseless, specific protection products for faces and lips.

"Meaningful products"—that has always been the motivation behind Revlon research . . . as accurately expressed in makeup (the new Natural Wonder lipstick has been specifically formulated to "stay on from soup to nuts") as in skin care—the European Collagen Complex Exceptional Cream and Lotion, particularly well named, have become best sellers in this country since their introduction last spring.

Under chairman of the board and chief executive officer Michel Bergerac's guidance, Revlon has also become a force in the health-care area, expanding its considerable research facilities, funding research programs on cell configuration and related matters at Emory, Harvard, and Rockefeller Universities.

Mr. Bergerac reversed the trend of the '60s and early '70s, acquiring a number of pharmaceuticals and health-care-related businesses for Revlon, instead of vice versa, and, he says today, for example, the Revlon-owned Meloy Laboratories "are one of the largest manufacturers of interferon in the country."

What is the most encouraging sign he sees as he looks ahead to the '80s? "The young consumer definitely wants to become educated in skin care. There's an intelligent buying pattern emerging from an increasingly younger audience." Recently tracking just who was buying their European Collagen Complex, Revlon discovered—somewhat to their surprise—an enormous percentage of skin-care customers are teenagers. It is estimated that 50 percent of American teenagers now use moisturizer and, of that group, 60 percent use it once a day or more.

Statistics indicate that women in the work force (60 percent of American women have jobs) spend more on cosmetics—and in particular on makeup—than non-

(Continued on page 590)

new take on hair: deep bangs. "Undone." Sexy

What women want in hair now is not a "coiffure"—nothing that rigid—but style definitely. At its most modern, *at right,* style that stems from a manageable length—it has to start there—but gets its real strength from bangs cut deep from the crown and grazing the eyelashes . . . from color that's warmed up with red . . . from a thick, "edged" texture that's part health, part artifice (backcombing, done gently, undone even more gently). It all makes a look. . . . The green/gold eye: Loden and Copperleaf, with Mocha on the mouth—all Germaine Monteil. Choker by Elsa Peretti of Tiffany. Makeup by Ariella; hair by Harry King. Details, see next to last pages this issue.

NEW BEAUTY DIRECTIONS:

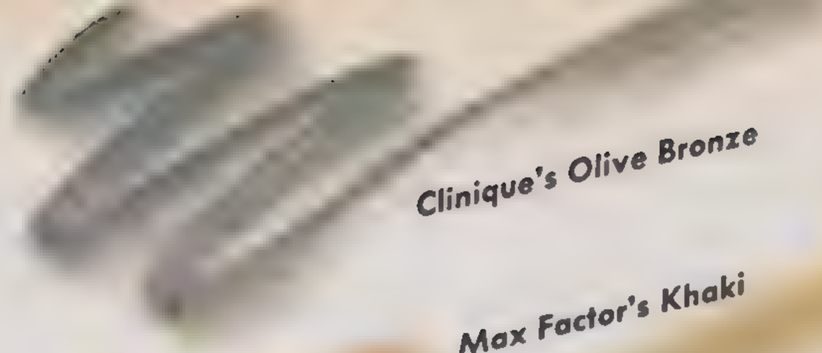
COLOR REPORT

eyes

Madeleine Mono's Copper Takes All

Revlon's Gypsy Copper

Christian Dior's Red Gold



Clinique's Olive Bronze

Max Factor's Khaki

Ralph Lauren's Antique Green

cheeks

Calvin Klein's Brushed Gold

Frances Denney's Golden Glow

Merle Norman's Florentine Brick

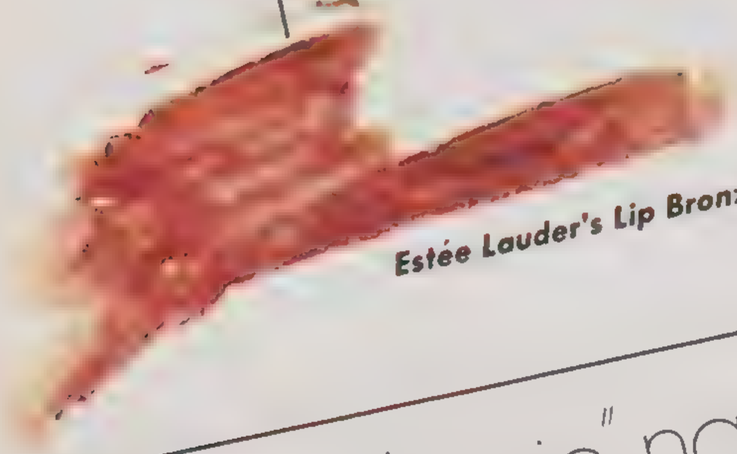
This year, neutrals heightened with glimmer

lips

Christian Dior's Cashmere

For lips: the beige-y pink/copper palette continues . . . for day and night. To go for: the palest shimmering no-color color (Diane Von Furstenberg's lip-toned Icicle, Ultima II's Goldfire)—iridescents that "turn" gold or pink depending on the light, the angle . . . to more lip-heightening coloring (Dior's Cashmere), still in the same beige-pink color range, but more intense . . . and always the same shade—or slightly deeper—than cheeks. P.M. option: In a season of "pales," a look, a change, we like: the surprise of clear, unblued China red lips. Here, hits of the season. . .

Diane Von Furstenberg's Icicle

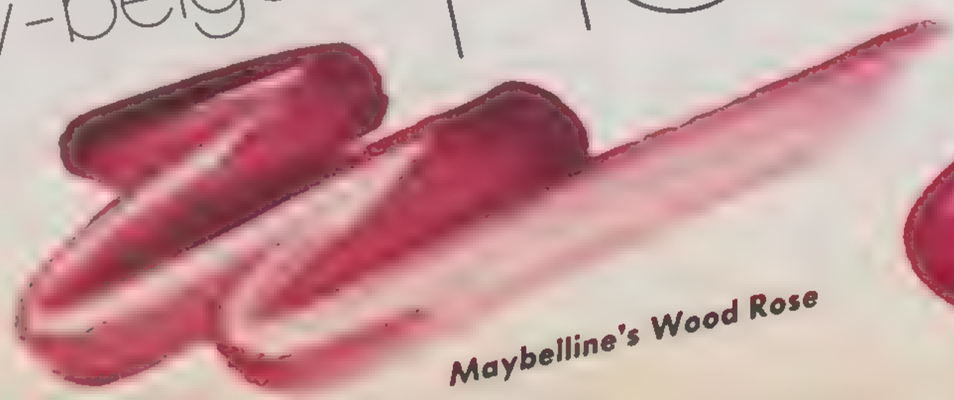


Estée Lauder's Lip Bronze

nails

Shiseido's Burnt Chestnut

The "basic" nail: a pinky-beige neutral



Maybelline's Wood Rose

Germaine Monteil's Pinecone Russet

Swatched here, our choices of the eye coloring you want this season, edited from all the makeup collections we've viewed. The "core" colors are the khakis and golden-to-coppery shades we've been reporting for some months—easy-to-wear neutrals in the best sense of the word: these are shades that work for everyone whatever your coloring. Versatile too, in that they are colors that stand up, that work . . . with the clothes . . . the mood . . . the occasion, for day as well as night. An example of that versatility, their A.M.-to-P.M. ease, the way makeup artist Ariella did Nastassia Kinski's makeup, pages 488,497—two moods, one look: coral-beige lips and on eyes burnished and khaki shadows, the best, swatched *left*.

Good-news neutrals: with real personality as well as versatility

A look at the colorings on these pages gives you a clue: this season, you don't want too much color, too much going on on the face. Cheek color—in a range of soft pinky-beiges, almost flesh-toned shades—has become softer, subdued . . . "heightened" with glimmer, soft soft metallic. This year, go for cheek coloring in the coppery, skin-toned range—from the palest sensation of color (Denney's Golden Glow) to a deeper Fig (Dior), colorings that can work for everyone, for every skin tone. Another difference: A change in the way to *choose* cheek color now: matched to lip color and from the same "family"; keep cheeks of the same tone—or a shade or two paler. To "invest" in (if you don't already have one): an all-over gold gleamer—the day-to-night makeup "turner."

Germaine Monteil's Cordovan

Christian Dior's Fig

Lancôme's Rouge Brulé

Ultima II's Goldfire

Prescriptive's Egyptian Pink

Elizabeth Arden's Autumn Bittersweets

Now, a range of options: from a no-color mouth... to a red lip...

For day, the same palette for nails . . . pinkish-beige neutrals (this season's "basic," when you want the look of more than a glossy clear nail)—from the palest Nude (Halston's) to a more Ash Rose (Almay). Another take on "neutral": burnished pinky-browns—a range of deepened, more intense tones—from Shiseido's honey-colored Burnt Chestnut to Maybelline's Wood Rose. This year, the difference in nails—the same as for cheeks: they should match lip color—not exactly, but a tone or two lighter or darker and in the same family . . . simpler, neater, more wearable. For day, you don't want too much color going on; but, for night, for a change—go for fire-engine red . . . sexy and delightful!

Halston's Nude

Almay's Ash Rose

L'Oréal's Blushed Creme

Halston's Redfire

Stendhal's Spinel

New frontiers of fitness

Key now: self-help.
Preventive care. Here, experts on technology, physiology, nutrition, and psychology look into our fitness present, our fitness future. . . BY JANICE KAPLAN

NEW DIRECTION: SELF HEALTH

During the past decade, American women have been getting healthier, stronger, and firmer—taking their fitness into their own hands and reaping the benefits. "More women are exercising and taking responsiblity for their own well-being," says Kenneth H. Cooper, M.D., founder of the Aerobics Center in Dallas, Texas. "Some people worry that the interest in fitness will bottom out, but I don't think so. People find out how good it feels to exercise, and they don't want to stop."

What are the benefits of fitness, and where are we heading now? The average life span increased by three years during the last decade, and most experts attribute the rise to people's new awareness of how to take care of themselves. "In the future, I think the preventive-medicine physician will be the primary doctor for most people," says Dr. Cooper. "Our goal is to keep patients healthy—not just cure them once they're sick. It's like the attitude of the ancient Chinese: You go to—and pay—the doctor when you're well."

The Cooper Clinic—part of the Aerobics Center—in Dallas is a model for the future, providing healthy women and men with a six-hour computerized fitness evaluation and physical exam. Areas tested include cholesterol, lipids, and triglyceride levels; abilities on a treadmill; resting and stress EKGs; blood pressure, and stress profiles. The information is fed into a computer, which adjusts it for your age and sex and spins out data on your coronary risks.

"For preventive medicine to be effective, you must not only evaluate, you must educate and motivate the patient," says Dr. Cooper. The lengthy report you receive includes an individualized nutrition and exercise program.

New technologies are making it easier to get in shape more efficiently, and with less risk of injury. For example, pulse monitors that calculate your heart rate in seconds let you accurately control the intensity of your workouts. On the market now is an exercise bicycle that uses a single-chip microcomputer to measure and regulate your work load and pulse rate.

The biggest problem with most exercise programs is adherence. "A lot of exercise equipment ends up in a closet," says Dr. Cooper. "When the newness of the gadget wears off, a treadmill or stationary bicycle can get awfully boring." One solution may be personalized cassettes that you could play on home-video equipment. The state of the art would allow a television screen to be integrated with a treadmill. So, for example, you could run a trail in California from your living room in Connecticut, with the treadmill changing its resistance as the TV course veered up- or downhill.

One device that excites Dr. Cooper is the Inspirair PO2 Aerobic Exerciser, now being used by long-distance runners to simulate training at high altitudes. The system looks like compact scuba gear and restricts the amount of oxygen you receive—creating considerable cardiovascular stress in a short period of time. After a few weeks of exercising with reduced oxygen, your body begins making more red blood cells and is able to utilize oxygen more efficiently.

Using diagnostic facilities like the Cooper Clinic and innovative fitness equipment helps you gain control of your own body. "There's a saying that when a person dies, he dies not so much from disease as from his entire life," says Dr. Cooper. "More people are beginning to realize that, and they're doing things to prolong that life, as well as to improve the quality of it."

THE PHYSIOLOGY OF FITNESS

As more information is gathered on women and exercise, many of the old fears about potential damage to a woman's body are being put to rest. "Exercise can now be prescribed rationally," says Lenore Zohman, M.D., director of Exercise Laboratory-Cardiac Rehabilitation at Montefiore Hospital in New York. "Nobody has to put up with injuries. If you get shin splints or pain from running, go to a non-weight-bearing exercise such as bicycling or swimming. Women don't have to suffer to be fit."

Other myths are also being put aside. "For example, your breasts won't sag from exercise," says Dr. Zohman. "Actually, just the opposite—you improve your pectoral musculature." Women aren't any more prone to injury than men; and, in many competitive sports, women are rapidly approaching men's records. In last year's New York City marathon, Grete Waitz finished ahead of all but seventy-three of the approximately eleven thousand men who finished the race; and a Canadian woman beat the men's record for a round-trip *(Continued)*

Bill Brandt's "Woman, 1966," *left,* registers first as an abstract: dark and light, angles and softness—a photograph by a master printmaker who alters reality to achieve his ideas. His last month's exhibit at NYC's Marlborough Gallery—"Bill Brandt: Nude 1945–1980"—is in print (New York Graphic Society).

PHYSIOLOGY *(Continued)*

crossing of the English Channel by nearly ten hours. "Women do have smaller upper bodies than men, which is important for power but not for distance events," says Dr. Zohman.

The real pleasures of exercise don't necessarily come from pushing yourself to your outer limits. "For most people, exercise and health are more important than competition and winning," says Dr. Zohman. Women who exercise find that their general energy level improves, and they need less sleep than before, perhaps because of bodily chemical changes that exercise triggers.

Some technological breakthroughs have made exercising safer for women at all times. Dr. Zohman finds that more women are now coming in for cardiac-stress tests when they're not ill—just to monitor their own fitness levels. But beware: Falsely positive readings are more likely in young women than in men. But these are usually distinguishable from true ischemia (heart strain), and the information gained about your fitness level generally makes the test well worthwhile.

For pregnant women, a new stress test done on a stationary bicycle can determine whether the fetus is getting enough oxygen, or if there is danger of fetal distress during delivery. "Normally, the fetal heart rate won't change when the mother exercises," explains Dr. Zohman. "The fetus is usually well protected, no matter what the mother does."

For women under the stresses and time pressures of the career/home life, Dr. Zohman recommends at-home exercise equipment that can be used in spare moments. "The real secret of exercising is finding something that's fun," says Dr. Zohman. "Whether you're tap dancing or roller skating or running, do what's enjoyable and comfortable. We've learned that a really rough program isn't necessary. You can make up in duration what you don't have in intensity." *(Continued)*

Photographer Denis Piel's women are usually clothed—as in his frequent fashion pictures for Vogue—but always relaxed, sensual. Real. This nude, *right,* is part of a study of beds—sometimes empty, sometimes not—that will make up an exhibit slated for shows soon in Los Angeles (Jerry Hawkins Gallery), New York.

THE NUTRITION OF FITNESS

One thing the fitness movement is proving: It's not how much you weigh that counts, but the quality of the weight. "People of the same weight may have very different body compositions," says Theodore B. Van Itallie, M.D., director of the Obesity Research Center at St. Luke's-Roosevelt Hospital in New York City, "and there is a relationship between the amount of fat and lean weight in the body and your fitness level."

Generally, the more lean tissue you have, the fitter you are. A danger of some quick weight-loss diets is that they cause you to lose lean tissue and water, rather than fat. Dr. Van Itallie points to the liquid-protein diet and the Atkins diet as particular culprits in this. "People who lose weight would prefer to lose fat, not lean weight," he says. "So a convenient way of measuring body fat would be very helpful in measuring the effectiveness of diets."

The simplest way to measure body fat is the skin-fold calipers test. A more sophisticated method—underwater weighing—is more accurate but rather difficult. The most recently developed technique uses ultrasonic rays, which quickly and safely measure the thickness of the layer of fat under the skin. Expect to find this technique used soon in clinics and fitness centers.

If you lose and gain weight frequently without exercising, you may increase your percentage of body fat. For example, if some of the weight you lose is from body protein, but the weight you regain is all fat, your scale weight hasn't changed, but you have less lean tissue.

"Physical activity is a good idea during any diet," says Dr. Van Itallie, "because it helps prevent excessive losses of body protein. You're building lean-tissue mass while the level of fat is declining."

Your metabolic rate goes up during activity, and it may stay up for some time after you stop exercising while the body replenishes its depleted energy stores. And once you become lean and fit, it may be easier to stay that way. "It could well happen that your basal metabolic rate increases if you have more lean tissue," says Dr. Van Itallie. "Stored fat is inert, and the metabolic factory in a fat cell is very small. In a muscle cell, a higher proportion of the cell is constantly using fuel." With more lean tissue, your body burns more energy than before, even at rest.

While vigorous exercise burns up a lot of energy, athletes don't need any special foods, minerals, or nutrients in their diet. "Just be sure to replace all the water you've lost through sweating," says Dr. Van Itallie. "You also lose sodium in your sweat, but most people eat too much salt, anyway."

The Food and Drug Administration is continuing to study ways to label foods to include more intelligible information, such as salt content. In the future, expect to see more tasty food analogs—margarine, soy bean "meat," low-cholesterol eggs—that are low in calories as well as salt. Good news, too, that the FDA has recently approved a new low-calorie sweetener, aspartame, which is 180 times sweeter than sugar, and should soon be available in some diet products.

THE PSYCHOLOGY OF FITNESS

The most mysterious—and potentially exciting—aspects of fitness have less to do with your body than with your mind. Robert S. Brown, M.D., Ph.D., a psychiatrist and clinical associate professor in the department of behavioral medicine and psychiatry at the University of Virginia School of Medicine, has been studying the links between mood and movement and getting some startling results. "We have data on several thousand people now," he says, "and there's no question that when they exercise, depressed people become significantly less depressed, anxious people become less anxious, angry people become less angry, and sad people become more cheerful."

The explanation may be related to chemical changes that occur when you exercise. Researchers have found naturally occurring pain-reducers—called endorphins and enkethalins—in the brain, and it appears that the body also produces substances chemically similar to some tranquilizers. Vigorous activity stimulates the production of these chemicals, which leads to a natural, healthy sense of well-being.

What you do with your body influences the way your mind works—and the reverse is also true. "For many people, the visualization of an event in the mind will produce the identical physiological response of actual participation," says Dr. Brown. Under hypnosis, for example, a runner told to imagine that she is in a race will have changes in respiratory rates, pulse, and blood pressure. "You can make mental images work for or against you," says Dr. Brown. "In the future, people are going to be coming to behavioral scientists to improve their lives—to get a dose of confidence or a better body image."

It's been well established that exercise is important for cardiovascular health, and now Dr. Brown is producing evidence that fitness may also be important for resistance to cancer—"Many cancers are preceded by many years of health-neglecting behavior"—and for a positive response to cancer therapy. "If you are physically fit, you are better able to withstand the rigors of cancer treatment."

Knowing that exercise is good for your physical and emotional health doesn't necessarily make it easy to stick with a fitness program. Dr. Brown has been developing new motivational techniques and recommends an exercise partners program—a one-to-one fitness program—as one way to keep yourself going. "But don't feel guilty if you slip up for a while," he advises. "With exercise, it's easy to fall on and off the wagon, but you've got to keep working at it."

Because of the effects of exercise on mental health, Dr. Brown believes that many people will soon be able to lessen their reliance on psychotropic medications. "We're not ready to give up drugs totally, but exercise will definitely reduce the need for many drugs, including Valium and some anti-depressants."

Research is continuing to determine what specific biochemical changes occur in the body during exercise that affect your mood. "We'll understand why sooner or later," says Dr. Brown. "All we can say right now is that it works."

High-tech nude, *right,* the work of French photographer Lucien Clergue, in New York now to teach a workshop at the Parsons School of Design, to talk about his friend Picasso at the Metropolitan Museum of Art (October 25), to kick off his exhibit, *25 Years of the Nude,* at the Parsons Gallery (October 24 to November 20), to deliver a series of lectures across the country this month and next.

NEW LOOK AT

PLASTIC

Changing Images: A MODERN WOMAN'S DEBATE

BY EDITH LOEW GROSS

Plastic surgery starts with a curious anomaly: the idea that men and women in good health would willingly undergo a major surgical procedure for the sake of their appearance. Yet, while it hasn't quite assumed fad-proportions, increasingly large numbers of them are doing just that. That they are putting themselves at some risk is finally outweighed by the results they hope to achieve: to look better, less haggard, younger. And certainly, in a society where people are living longer, more actively, and competing for jobs with younger people, it's hard to argue against an operation that will subtract years, or to deny that those who opt for it can be healthily motivated.

Most are, but, unfortunately, not all. One of the country's leading plastic surgeons, Daniel Baker, M. D., of the New York University Medical Center, estimates that of the would-be patients he sees, as many as 5 percent are rejected as poor psychological risks—that is, men and women whom he considers to have unrealistic motivations and expectations. No surgical technique, for instance, is going to satisfy what psychoanalyst Helene Deutsch called the "as if" personality, whose dream is not to look like herself at her best but to look like someone else; or the fifty-year-old who wants to look twenty-five; or the severely depressed person who may be counting on a face-lift to relieve the depression.

It isn't only that unreasonable expectations are doomed to failure, but that the disappointment could complicate an already troubled psychological profile—there have been, according to Dr. Baker, "reports of homocides of plastic surgeons by former patients. Of course, these are unstable persons to begin with, who have deep underlying psychological problems. But they may not be that obvious. This is what is so essential for the surgeon to sort out in the initial consultation and, if necessary, have the patient come back for a second or third evaluation.

"For example, I recently saw a man of about forty. He's in a business where appearance is important, and he had some laxity about his eyes and about his face. And he *looked* depressed. In fact, he's seeing a psychologist and is on medication. After three years, this man is still distraught about the death of his mother, to whom he was very close. Even though he could get improvement with surgery, it would be a mistake to operate at this time, because he still has a significant problem over the death of a loved one. Surgery is not going to take the place of a loss that he is still experiencing, and he could postoperatively fix on this and run into further depression.

"A depressed patient is one that you want to avoid. As is someone under stress. I emphasize to all my patients—particularly businesswomen—not to do the surgery at a time when they're under any type of pressure. I insist that they take a period when they can concentrate on what is at hand, and that's the surgery and recuperating from it. It's my impression that patients do better when they've prepared themselves for the surgery. Which means they're not going to be worrying about what's happening at the office—is everything being taken care of properly?—and not going to be on the phone four days after the operation.

"The recent widow is also not generally a good person to operate on . . . a woman will come in whose husband has died just three months earlier. The estate is still being organized. She may have the house up for sale. And meanwhile, she sees all of these clothes and possessions around her that are memories of her husband. She has many, many things to take care of in the next six months to a year. With someone like this, I think it's better to wait until her life settles down again and she has gotten over a significant period of grieving. Then, say a year and a half or two years later, she may have tremendous results from cosmetic surgery. I've had a couple of patients recently who have been widows for several years. Now they're back in a positive situation. They're back in school. They're starting on a new career. Such women, I think, are very well motivated for surgery."

Kathy Sellers (the names of all plastic-surgery patients in this article have been changed) is one such woman. In 1979, after twenty-five years of what appears to have been an exceptionally happy marriage, she was widowed. Five months later, she went back to college to get her Master's Degree in Business Administration. Last spring, she had a face-lift. Her reasons: "When I graduate, which should be in about a year, I expect to go into the business world, and I think taking off a few years will help me to get a job. Also, I always had that excess skin around my eyes. I used to be able to camouflage it with makeup, but when my husband died the sorrow seemed to aggravate the whole situation. I could hardly look at myself in the mirror *(Continued on page 591)*

Whether you'll have cosmetic surgery or not depends as much on your mind and emotions as it does on wrinkles in your face; the right surgeon won't operate for the wrong reasons

SURGERY

Medical Update: TODAY'S RESHAPING TECHNIQUES

BY MELVA WEBER

This month in New York: the golden-anniversary meeting of the American Society of Plastic and Reconstructive Surgeons, professional organization of specialists with the skills to lift the sagging facial line, relieve the etchings of the passing years, restore or reshape the breasts. They're the same supersurgeons who perform radical reconstruction of deformities and disfigurements that result from burns, injuries, cancer, and birth defects.

Cosmetic or esthetic surgery, once the privilege of celebrities and the very rich, has truly come of age. No more a mere exercise in vanity and indulgence, surgery to improve and correct the appearance is sought by business and professional people of both sexes; by doctors, lawyers, clergymen and advertising executives; by persons in the arts, the recently divorced or widowed, job-seekers, and women who want correction of breasts that are too large, too small, or mismatched.

Last year, more than half a million surgical procedures purely for purposes of improved looks were performed in the United States. In addition, some 609,000 reconstructive operations were done to correct deformities, rebuild body parts, and repair disfigurements, including restorative surgery on breasts following mastectomies.

As the Society's half-century history tells you, plastic surgery is no recent specialty. Cosmetic surgery goes back to the turn of the century at least; facial reconstruction such as nose rebuilding is said to date back thousands of years. Surgery for reducing the size of breasts has been done from the early 1900s, but surgery to increase breast size—excepting some early efforts with paraffin—has been done on a large scale only since the 1960s, with the advent of silicone-filled implants.

The last decade—even the past five years—has seen dramatic and profound changes in surgical techniques and approaches for cosmetic procedures. The goals: finer, longer-lasting results. The designs: more natural, more individual.

In general, the new surgery is deeper, more extensive, more highly refined. There are possibilities of increased risks as surgeons work more deeply in muscle and nerve areas. Healing time may be somewhat extended; but the corrections are more profound, designed to last a good deal longer.

New in face-lifts

Fifteen or twenty years ago, the technique of face-lifting was quite standardized. The surgeon separated skin from its underlying layer over limited areas of the face and neck. The loosened skin was then stretched tightly over the tissues, sutured in place, and excess skin was snipped away.

"I can't emphasize enough," says Daniel Baker, M.D., of New York University Medical Center, "that the old face-lift operation, which is still done, can give outstanding results. It depends, however, on the patient, the problem to be corrected, the judgment of the surgeon."

But new techniques further extend the possibilities for correcting specific problems. Yesterday's standard face-lift tightened skin but left muscles and fat tissues in place. Today the surgeon can remove fat from the throat and beneath the chin, rearrange or trim some muscles, and then return the skin by draping it smoothly instead of stretching and tightening.

Largely skin work, the classical face-lift started with incisions made from the temple, around and beneath the ear. Through these, the facial skin was "undermined"—loosened like the peel of a fruit—across cheeks and throat toward the center, then pulled toward the incision (so a mark on the cheek might end up nearer the temple), then sutured, trimmed.

"These days, we virtually detach the face instead of merely the facial skin," a surgeon describes it. Now not a thin layer of skin but a thick flap of skin with muscle attached is raised, rotated. "Sculptural lipectomy," meaning removal of fatty deposits, can be done beneath chin and jaw, on the throat, other spaces. In many patients, the surgeon operates on the platysma muscle, a great flat sheathe that sweeps across lower cheek, jawline, and throat. It's the muscle that tends to sag and form the old-looking "turkey" flap beneath the chin, the *(Continued)*

Facts you need to weigh good looks, youthful feeling against bother, pain, and risk of esthetic surgery

(Continued) heavy cords on the throat. It corresponds to skin muscles on the horse used to twitch away flies; but in humans it has lost the twitching talent. Left in place, it would sag once more, return the throat to loose folds of skin. Some surgeons divide, rearrange and sew the platysma in place; others remove a central portion of it. With fat and sagging muscle trimmed out, skin is redraped, not stretched, soon to form a trim, right-angled line of throat and jaw.

Of growing interest is the SMAS, or SMAS-platysma, procedure. The superficial musculo-aponeurotic system—a name only a surgeon could love—covers muscles and deep tissues along the cheek. Beneath it is the parotid gland, the one that puffs up if you get mumps. Close beneath the gland and the SMAS lies a very important facial nerve that moves the face; injury to this nerve could bring on facial paralysis.

In the SMAS technique, the surgeon does not detach the skin but goes beneath to include the SMAS, rotating it into the desired position along with the skin. It's a delicate operation, but there's less risk of damage from bleeding into the tissues because few blood vessels lie between the layers where the SMAS is separated. Advantages are summarized by John Q. Owsley, Jr., M.D., of the University of California Medical Center in San Francisco:

- It avoids severing blood vessels that supply the skin and decreases chances of hazardous inside bleeding.
- It gives a snug, more lasting lift in the chin and jawline.
- Splitting or dividing the platysma muscle just below the chin-neck angle corrects prominent neck cords, prevents recurrence.
- In upper cheek and temple, skin can be more effectively redraped to correct deep nose-to-mouth lines.
- Incisions behind the ear can be placed higher in the hairline and be less visible.
- Skin is stretched less, avoiding the pulled look.
- Less skin tension in front of the ear allows placement of skin incision inside the ear, makes it invisible.

New in foreheads, brows

Mary Worth of comic-strip fame just wouldn't do without her strong horizontal forehead lines (though there's little sagging of her eyelids, throat, and cheeks); but surgery to ease such lines, to clear up the vertical scowl-and-worry marks between the eyebrows, and to lift brows that are drooping down toward the eyelids is growing ever more popular.

Forehead surgery, or brow-lift, has been greatly refined, according to John W. Little III, M.D., of Georgetown University Medical Center in Washington DC. For one thing, the forehead skin can be lifted from the sides, rather than pulled up in the middle, avoiding a surprised look. The new brow-lift techniques allow moderate correction of upper-eyelid folds without direct lid surgery, added Dr. Little, and give the surgeon access to the muscles that cause horizontal and vertical frown lines so appropriate corrections can be made.

"Until recently," said Dr. Owsley, "forehead lifts were not favorably regarded by plastic surgeons in the United States and were seldom performed." Direct brow-lifts, however, were common but had the disadvantage of leaving noticeable scars in the eyebrow and temple. Forehead skin-tightening procedures didn't last well because the frontalis muscle, trying to lift drooping brows and eyelids, soon pulled the crosswise lines back in the middle of the forehead. Patients were disappointed. So were surgeons.

"Now we're doing more work with the muscles that form these deep forehead furrows," said New York's Dr. Baker. "These are the frontalis, which elevates the brows, and the corrugator, which draws the brows together. Only a portion of these muscles is either removed or interfered with, so the person retains the expressive quality of eyes and forehead."

Dramatic change in facial surgery: moving not just skin but muscles and tissue

A basic problem, surgeons recognized, was the drooping eyebrows. Their new approach: Free the facial tissues all the way to the upper rim of the eye-socket and the top of the nose, so the brow can be placed without skin tension. In the process, selected small muscles of the frontalis and corrugator groups may be removed. (Corrugators do just what their name implies—pull the face into vertical frown lines.) Removal of some, not all, of these flat forehead muscles allows the face to be expressive but not so overactive that all the lines come back.

Combinations of facial operations have advantages besides that of a single healing period. From the surgeon's point of view, the brow-lift, or forehead surgery, "moves very smoothly into the face-lift as a continuum," says Dr. Little. In about half the face-lifts he performs, brow-lift is done at the same time. Says Dr. Owsley, "In the past four years I have included a forehead lift in almost one-third of operations for correction of facial aging."

Dr. Little adds: "Neck surgery by itself should be rare; it should be done along with the face." He commends doing face, neck, and brow in the first procedure. "It makes a wonderful, flowing operation, it can be done in less than four hours. Eyelids can be done later, separately."

New in eyelids

Blepharoplasty—cosmetic eyelid surgery—is the most popular operation against symptoms of aging and is the most commonly performed for men who have cosmetic surgery; although, according to Dr. Owsley, more and more men are having face-lifts too.

Ophthalmologists—eye surgeons—originally performed this operation to remove excess eyelid skin that drooped into a hood over the eye and sometimes interfered with vision. The improved appearance was a welcome bonus. Plastic surgeons added to the procedure by tightening some muscles and by removing fat deposits, which creep into the eyelids and cause the baggy look.

Dr. Owsley, recognized by surgical colleagues for his innovative eyelid surgery, points to a fat pad beneath the muscle in the upper eyelid as the cause of the bulky, hooded look. Removing this pad, along with a tiny strip of muscle, gave notable results.

Sutures permanently placed deep beneath the skin to create the attractive fold in the upper eyelid, a procedure first developed as the "Westernization" operation for Oriental women, also is used for non-Orientals in selected cases. It's something to explore with your own surgeon, said Dr. Little, if you're a candidate for this correction, to see if your surgeon thinks it would be beneficial.

The orbicularis muscle that surrounds the eye from lid to eye socket can be tightened to smooth or eliminate crow's-feet lines. "But go easy here," suggests Dr. Baker. "Those can be nice lines." In an older woman, making the skin perfectly smooth at the outer corners of the eyes

could give a blanked-out look, particularly if there are some lines elsewhere in the face. "Better to have a wrinkle or two and retain your expressiveness," advises Dr. Baker.

Before surgery, restrict aspirin

Precaution for any type of surgical procedure, particularly cosmetic facial surgery: "No aspirin for at least two weeks before your operation," says Norman E. Hugo, M.D., Chicago plastic surgeon who is also chairman of the Society's Public Education Committee. "This also means no aspirin-containing products, such as effervescent analgesics. The reason: Aspirin prevents normal blood-clotting and could cause prolonged bleeding in surgery. In delicate procedures such as facial surgery, excessive bleeding is a major hazard." Dr. Hugo commends bleeding-time tests for all patients before surgery.

New for dents, scars, creases

Collagen, a body protein that makes up a good deal of skin and other structures, can be injected to correct deep creases, skin pitted by acne, depressions left by surgery. Described as the body's scaffold tissue, collagen gives shape to the ear, the outer nose, parts of ribs. Seen microscopically, its structure looks like a latticework that supports other tissues and blood vessels.

The collagen of man and mammals is very similar, and purified animal collagen has proved a successful implant material. By fine-needle injection, collagen can be placed beneath the skin where there is a depressed scar or indentation. The material acts to replace lost tissue, filling in depressions and raising skin surface to the level of surrounding tissue.

Surgical collagen has very recently been approved for general use by the Food and Drug Administration, but its distribution is limited by the manufacturer to qualified surgeons who must meet stiff standards of training. Before injections, there's a month of testing for possible allergic reactions. Manufacturers and surgeons alike stress contraindications—reasons for not using collagen implants. These include existing skin disease, allergy, pregnancy, previous treatment with a different material such as silicone. And implant collagen is not permitted for breast augmentation—enlarging breasts.

New in breast surgery

Surgery is done today on the breast to reconstruct following surgery, to reduce size, to *(Continued on page 596)*

CAN YOU TRUST A DOCTOR WHO ADVERTISES?

BY WILLIAM BENNETT, M.D.

Doctors always advertise, even though most of them don't buy space in the daily papers. Until recently, a physician or surgeon had two proper ways to do it—by hanging up a "shingle" outside the office and, inside, by hanging up diplomas and certificates. The shingle or nameplate is a way of saying, "I'm here if you want me" (the modern version is a line in the Yellow Pages). The diplomas on the office wall (or their equivalent, listings in the *Directory of Medical Specialists*), announce, "I've had enough training to justify your confidence."

Beyond these refined little toots, doctors weren't supposed to blow their own horns—or to offer lower prices and promise better quality than their competitors. The medical profession regarded such efforts as unethical, for good reasons and bad; so it prohibited aggressive advertising until a couple of years ago, when a judge ruled that the prohibition was illegally restraining trade. Now doctors who want to can promote themselves with advertisements of any kind, as long as they don't make demonstrably false claims. Some plastic surgeons have taken conspicuous advantage of this new opportunity.

Guide to the needs and hazards in choosing a surgeon —with or without a neon sign

One important reason for discouraging doctors from advertising has been the assumption that people can't inform themselves well enough to pick and choose among the available options. When someone has the choice between an umbrella sold for $4.95 by a street vendor and another priced at $22.95 in a well-known store, it's taken for granted that the customer knows enough about umbrellas to decide which is the better buy. In any case, the *most* one can lose is the difference in price. On the other hand, deciding whether or not to have surgery and choosing the surgeon to do it require more information than the average person is expected to have, and an error can cost more than money. What this boils down to, though, is an argument that patients can't make up their own minds; they must turn decisions over to someone else or they risk serious harm from making an uninformed choice.

But if someone else is making your decisions for you, there are other risks to consider. The person deciding may not understand what you really want and how much you want it, what it's worth to you, or what risk you are willing to take that the procedure will fail or leave you worse off than before. In the usual practice of medicine, these choices are often clear-cut (but surprisingly often they aren't). Cosmetic surgery is another matter altogether. What a person's appearance means to him or her is highly individual (whereas the desire to "get well" is all but universal). There's no risk to physical health if purely cosmetic surgery isn't done, and there's a definite risk if such surgery is performed. And prospective patients are likely to have very unrealistic ideas about what they will get from cosmetic surgery.

Whether a surgeon advertises or not, you are taking a chance if you walk into the office, say what you want, and leave the decision to him or her. The surgeon is, after all, selling something. And if the surgeon is advertising his or her services, you can assume that making a sale is a relatively important consideration. That doesn't mean that the surgeon will be *technically* bad; he or she may be skilled indeed. But it does mean that the kind of help you will get in deciding whether to go ahead with surgery may not be fully trustworthy or take only *your* interest into account.

Advertising isn't really the issue, then. What *is* important is the quality of the advice you get, and whether it is disinterested. Reaching a good decision about treatment is always more difficult than finding a technically competent surgeon to do the handiwork. (*More about choosing a plastic surgeon on page 144.*)

From the couture,
the ideas that stand out...
ideas to follow from designer to designer—
each one giving a unique interpretation—
and to follow from this season to next—
as signals of changes-to-come...

PARIS: THEMES & VARIATIONS

A theme
everywhere:
wonderful blouses.
But none more
beautiful than those
at Yves Saint
Laurent.
Left, the thinnest
cream wool crêpe
peasant blouse,
embroidered
and sequined with
Matisse-inspired
designs. And
a fuller short
skirt in
sapphire velvet.
Luxurious . . .
totally understated—

the unique YSL
balance.
Fabrics, Dormevul.
Photographed at the
Hotel St. James
and Albany, Paris.
The table from
Jansen, Paris.
These 16 pages:
hair, John Sahag;
makeup, Alberto Fava.
Details, last pages.

At Saint Laurent,
new thoughts
on familiar themes.
A new proportion.
A new narrowness.
The start of a
new direction . . .

The raciest! The
new-proportion
smoking, *right.* With
a jacket that's
oversized, longer,
over a short,
narrow skirt.
Both, black grain
de poudre with
black satin.
And the smallest,
black satin
crepe T-shirt. . . .
Opposite, *left:*
A classic
Saint Laurent
trench coat in
silk poplin.
Over the best
separate pieces: a
longer black
ribbed knit pullover,
short narrow skirt
in black jersey. . . .
Right: The perfect
tailored suit, in
a Prince de Galles
tweed with a boxier,
longer jacket;

the narrowest
short skirt; a silk
satin turtleneck.
Both pages,
photographed at
the Hotel St. James
and Albany, Paris.
Coffee table,
Jansen, Paris.
Details, last pages.

the shawl in Paisley wool. Taroni taffeta; Gandini chiffon.

PARIS THEMES

Denis Piel

Different
lengths,
different proportions,
different approaches
to evening. The
themes-in-common:
a beautiful top
. . .narrowness!

Ungaro's new blouse-
and-skirt dressing.
Left, his small bias
black velvet top,
edged in gold, and
velvet-hemmed below-
the-calf skirt
of shadow-striped
wool gauze (Gandini).
With the now-classic
Ungaro tasseled
shawl—here,
smaller, printed. . . .
Next, the coloring,
the proportion,
the style that's Saint
Laurent all the way.
Right, his 3/4-length
tunic in plum wool
crêpe embroidered
with bugle beads
and sequins over
a short narrow skirt
in ruby silk velvet.
The finish: his purple
wool crêpe cape
bordered in deeper
purple velvet.
Skirt, Gandini fabric.
Both pages, at
the Hotel St. James
and Albany, Paris.
Velvet armchair
by Techno.
Details, last pages.

Denis Piel

The modern theme:
narrowness. . .
for every degree of
evening dressing. . .
at every length.
And—always—
a remarkable top
. . . black!

At Saint Laurent,
left, the new
proportion,
the narrowness
continue into evening.
His longer, soft tunic
of black silk satin,
sequin embroidered,
braid edged,
worn [illegible]
a narrow pencil skirt
in black velvet
with a black
fox "stole." Silk
satin by Abraham,
at Dupont
a unique splendor—
exposed
yet unexpected.
For evening, *right,*
his narrow, elongated
forty-staging tunic
of black silk
panne velvet
embroidered with
gold tassels.
Over a bias-pleated
panne velvet skirt
to below the calf.
And the ultimate
Dupont brand:
multicolor sequins—
reversing
to six-print
Gandhi velvet.
Both gowns,
both pages:
Henri de Grillon
Orlando, last pages

THEMES

The theme at night everywhere: a new pyjama dressing—narrow, racy

---

Valentino's new slant, *left:* black silk charmeuse trousers, pleated at the waist, curved to the ankle . . . side slit to the thigh. With a soft-sleeve bateau-neck pullover in harlequin squares of red silk charmeuse/sheer black organza held by a black satin belt. . . and a separate "cowl" muffler in red-reversing-to black charmeuse. Silk charmeuse by Taroni. . . . Givenchy's gold-printed jumpsuit and jacket, *right*—the most modern, most luxurious pyjama . . . with its ruffle-edged blouse top and "warm-up" pants in black silk satin under a brilliant-red jacket of silk organza shantung with gold/black braid edges (Bucol fabric). Paris background, both pages, the Hotel St. James and Albany. Table, this page, Jansen, Paris. Details, last pages.

Inset, left,
the prettiest,
narrowest pants
dressing at night,
from Mila Schön:
a lace jacket with charmeuse
lapels and bias-cut charmeuse camisole tucked into grey
flannel tuxedo trousers, side-striped in satin.
Background, the Hotel St. James and Albany, Paris.
Table by Jansen, Paris. Details, last pages.

ROME THEMES

Denis Piel

For evening:
a narrow line,
a racier attitude . . .
an unmistakable
sense of change.

The newest
evening dress—
the narrowest!
And none is
narrower than
Valentino's one-
shoulder dress,
this page—
black silk crêpe
tied with a
jet-tasseled silk
cord and deeply
slit to reveal an underskirt
in stripes of sheer black silk
organza/black silk charmeuse.
Fabric, Taroni.

Simple . . .
and splendid:
pyjama dressing
in pieces
at Givenchy,
left—a soft
blouson,tied
at the waist;
narrow, tapering
pants, both in
gold-piped black
silk charmeuse.
And his
extravagant
flower-
sequined
evening jacket.
Abraham
charmeuse.
Paris background,
the Hotel
de Crillon.

From André Laug,
left, a waist-tied
blouson in silk
crêpe de Chine
checks; the
narrowest
dark-brown silk
faille "ski"
pants—another
pyjama variation.
With its own
3/4 coat—
heathered red/brown
maribou reversing
to the same
silk checks.
Gandini crêpe
de Chine.
Taroni faille.

Denis Piel

What's never lost—with all the emphasis on narrowness at night—a sense of luxury . . . of delight.

At Christian Dior, *this page,* narrowness in a dress . . . with dazzling effect. Marc Bohan's sheer, covered black silk chiffon, flocked all over with gold lamé. Abraham chiffon. Table, Jansen, Paris. This, and the pyjama, *left,* photographed at the Hotel St. James and Albany, Paris. Details, see last pages.

PEOPLE ARE TALKING ABOUT....

MOT LO

The attractive mother of three, Elisabeth Badinter shocked France with a daring book that explodes the myth of maternal instinct. Here, introduction to the essence of "Mother Love" —

BY FRANCINE DU PLESSIX GRAY

"You must admit it's a little scandalous. . . . You're questioning the existence of maternal love!" The gentleman interviewing Elisabeth Badinter in the French periodical *Le Nouvel Observateur* is clearly alarmed, and focuses with characteristic media savagery on a sensationalistic misinterpretation of her book.

"I'm not questioning maternal love," the author replies. "I'm questioning maternal *instinct.*"

But her retort is not a palliative. In matters of motherhood, the severance of love from instinct seems to threaten one of the most sacred premises of Western culture. Much of our psychic well-being seems to have depended on the equation of the eternal feminine with the eternal maternal. To be told that mother love is not an innate impulse but a free choice, a gift that can be given and withdrawn at will, confronts each of us with the fearsome possibility that we might have been born into a void of indifference. So it is with good reason that Badinter's book, originally entitled *L'Amour en plus,* has been a greater *succès de scandale* in France than any feminist tract of the past decade, causing controversies analogous to those once stirred in the English-speaking world by Betty Friedan's *Feminine Mystique* and Kate Millett's *Sexual Politics.* The central theme of the last three decades of feminist theory—Biology is Not Destiny—is elaborated by Badinter with a militancy quite equal to that of her American colleagues. Drawing on a mosaic of literary and historical sources, she has set out to prove that maternal love is not linked to any immutable female nature; that its manifestations have been too varied throughout history to merit the term "instinct"; that it is, instead, a socially conditioned "sentiment" that varies widely with the mores of different epochs; and that, like all human sentiments, it can prove to be frail, fluctuating, and aberrant.

Some of the parental behavior documented in Badinter's chosen period admittedly chronicles a brutality toward offspring that denies any prevailing pattern of mother love. Out of twenty-one thousand infants born in Paris in the sample year 1780 (Badinter's flamboyant opening statistics) fewer than two thousand were kept at home under the care of their own mothers or of live-in wet nurses. The other nineteen thousand were deported to distant parts of the countryside in appalling conditions, having been handed, often randomly, to the illiterate child-peddlers who thronged the capital's street corners and marketplaces. Once settled in their foster homes—rural hovels that would make Dickens's orphanages and Blake's satanic mills look like scrubbed boarding schools—the nurslings were usually fed an atrocious diet of wine-soaked bread and mashed chestnuts. According to Badinter's figures they suffered from so much scurvy, dysentery, and other diseases that over half of them died before the age of two. And they died to the apparent indifference of their parents, who seldom inquired about the survival of their infants and were often uninformed as to their whereabouts.

Thus, on the threshold of the so-called modern era, in Europe's reputedly most "enlightened" nation, members of the middle classes and of the less privileged aristocracy were abandoning their offspring to foster mothers whom they chose with infinitely less solicitude than that with which they selected a valet or a cook. This form of masked infanticide was as legalized, as devoid of social stigma, as the child-murder once practiced in Sparta and ancient Rome, by many Arab societies, and in China and feudal Japan. Badinter offers the example of one survivor of this brutal fosterage system, Charles Maurice de Talleyrand, who was shipped out for four years to a wet nurse under whose sloppy care he fell from a chest of drawers, acquiring a club foot for life. No onus on the Countess de Talleyrand, who came to see her son only twice during his "deportation" and was nonetheless considered an absolutely normal mother. No tragic scars on the psyche of the boy, who seems to have had a typical French eighteenth-century childhood and grew up to be one of the ablest and most balanced statesmen of his century.

"Badinter's vision is French—remains loved, esteemed, and

Copyright by Francine du Plessix Gray. Excerpted from MOTHER LOVE: *Myth and Reality* by Elisabeth Badinter, to be published this month by Macmillan Publishing Co., Inc.

MOTHER LOVE—Instinct or Gift?

a brilliantly lucid book published in the U.S. this month

Only one word I can think of—the untranslatable French pejorative *dénaturé,* literally meaning "devoid of nature," deprived of natural impulses—adequately sums up such behavior to a twentieth-century sensibility. And the very currency of the word in the French idiom helps to fuel Badinter's attack on the concept of any innate maternal character. She sweepingly dispels those allusions to the animal kingdom that are said to have hummed over many a French dinner table upon the publication of her book ("She's denying the whole of *nature!* Look at cats, dogs, cows!"). Once the infant mammal is weaned, Badinter claims, mother and offspring cease to recognize each other, treating one another with equal indifference. Breast-feeding being an instinct among lower mammals and a choice for us, the animal kingdom offers no models for human comportment.

the male always indispensable"

No century better exemplifies the variable, even erratic, nature of parental sentiment than the last decades of the eighteenth century. In the span of a single generation, a brutal indifference toward the welfare of infants metamorphosed into the most solidly institutionalized concern for offspring yet witnessed in the Christian era. And Badinter's attempt to debunk the myth of maternal instincts becomes less "scandalous" when we realize that her text concerns itself not only with changing patterns of maternal care, but also with fluctuating attitudes toward the very value of childhood. In her feminist post-scriptum on Philippe Ariès's *Centuries of Childhood,* she forces us to realize that until the late eighteenth century a newborn was not the beloved person we now welcome into the world, but a marginal creature alarmingly replete with error and original sin. As late as the seventeenth century, such theologians as Pierre de Bérulle and the soft-hearted François de Sales described infancy as a "beastlike state deprived of reason and judgment," "the most vile and abject state of human nature, second only to death." Barely possessing a soul of his own, the child came at the will of God, departed at His behest, and during his short sojourn on earth (which tended to be preceded and succeeded by the birth of innumerable siblings) deserved little sympathy and affection. It is in the context of this negative theology, and of a widespread lack of mourning for children being born in often undesirable abundance, that one hears the cool words of the great humanist Michel de Montaigne: "I lost three children during their stay with the wet nurse—not without regret, mind you, but without any great vexation."

The central feature of the Romantic and Rousseauian ethic that swept Europe in the latter decades of the eighteenth century—the *(Continued on page 595)*

Elisabeth Badinter—thirty-seven years old, with a Ph.D. in philosophy; children aged fourteen, thirteen, and eleven; wife of the new Minister of Justice. . . . "Animals have instinct. Humans love."

Mark Riboud

PEOPLE ARE TALKING ABOUT . . . .

OU

usic for grown-ups — in supper clubs, concert ongs with humor, wit the great pop classics classics-to-be. Singing, t back (every performance is oration of joy) – Barbara Cook). Junoesque, exuberant, she races her listeners with love began in Broadway musical the r, created some of its brightest oments: she was the larky Cunegonde in Leonard Bernstein's *Can lide*, slender-heart-bender Marian the Librarian in *The Music Man*. The songs Barbara sings now in her one-woman concerts. The ones that put people in touch with univer sal feelings. There were wonderful lyrics during the rock years, but we had trouble hearing them. Theater was in the dolorums then. I was working less. I started to ask myself why I was singing. Now I know that it's possible to do something far more important than just entertain. When we performers are at our best we put people in touch with every thing that's good in themselves.

Karen Akers (*left*) is physically astonishing: almost six feet tall, with cheekbones like wide wings, and her voice is as plush as black velvet. Her repertoire is a history of cabaret, a tour of smoky nightlife: international love troubles – she sings Bret Piaf Gershwin, Cole Porter, and contem poraries like Peter Allen, the little-known but wonderful Craig Carnelia (remember his name). One half-hour TV special – Akers in a tux alone with her songs. One LP (on the Blackwood label). Two lives: she commutes between Washington, DC, where she lives with her hus band and two young sons, and what she calls "gigs" at small nightclubs like Mickey's in New York City. "There's nothing I can give up – not my family, not my work. Singing is an outlet for the things I still can't say out loud – performing, I can break out of pattern. I can be a different kind of woman onstage."

KAREN AKERS

Annie Leibovitz

and the night
and the music"
BARBARA COOK

REDISCOVERY: AMERICA'S ROMANTIC REALIST ART

Pioneers, rescuers: Jo Ann and Julian Ganz are collecting, preserving some of the finest nineteenth-century paintings, sculptures

Legacy from the past, gift to the future. Lyrical, finely rendered sculpture and paintings, reflecting the innocence of a young country. Left: A rare American marble, Thomas Ridgeway Gould's "The West Wind" (1874). Above: Thomas Wilmer Dewing's "Woman with Violin" (1891), in unique Stanford White frame; right, George de Forest Brush's "The Indian Hunter" (1890).

THE NEW COLLECTING BOOM

AMERICA'S NINETEENTH-CENTURY ART—WHY NOW?

By Barbara Novak

In the 1940s, when the most colorful of all American collectors, the late Maxim Karolik, was forming the superb collection he gave to the Museum of Fine Arts in Boston, he referred to the period it covered (1815-65) as the so-called barren period in American art. It was a temporal desert he was determined to irrigate. And with his inimitable panache—he called himself not a collector but a Russian tenor—he did. When he began collecting, the period was hardly recognized as having much virtue. Indeed, earlier textbooks on American painting skipped from such late-eighteenth-century giants as Copley and Stuart directly to the late-nineteenth-century trinity: Homer, Eakins, and Ryder, with barely a mention of what went between. The brilliant mode of light and measure we now call Luminism was unknown. It was, in fact, the Karolik Collection that instructed me about this mode when I was a graduate student at Harvard's Fogg Art Museum.

In the light-filled harbors of Fitz Hugh Lane and in the panoramic meadows of Martin Johnson Heade, I discovered contemplative properties of time and silence that touched on some of the most compelling profundities of the nineteenth century. The philosophical verities were contained by forms that very aptly conveyed meaning. In other words, American nineteenth-century art had rich formal and expressive elements. Put another way, it was good, sometimes even great art. It met the stringent demands of visual connoisseurship. It said something that went far beyond "mere visual pleasure." I use the word "mere" advisedly, because some would say that visual pleasure is enough, or more than enough. And Sir Joshua Reynolds, an elitist earlier American artists admired greatly, used "mere" always as a derogation. But, for me, art has long since had to have that meaning which has nothing to do with subject matter and everything to do with implicit content.

Works of art are some of our best gauges for "reading" cultures. "Reading" a work of art, of course, means not only reading the obvious iconography of the subject, or even its formal content, it means reading the way in which the work implicitly *(Continued on page 592)*

LIVING WITH ART:

THE PASSIONATE COLLECTORS

Intelligent, inspired, passionate collecting is an art in itself. For most of the past twenty years, Californians Jo Ann and Julian Ganz have led a life centered on art, a life pervaded by their growing collection of American nineteenth-century art—the finest private collection of indigenous still lifes, landscapes, figures ever assembled from that century. They live with these masterpieces—oil paintings and sketches, watercolors, pencil drawings, pastels and sculptures—in a house that is as remarkable as the collection.

This month, Washington DC's National Gallery of Art presents a showing of 101 objects from the collection, "An American Perspective: Nineteenth-Century Art from the Collection of Jo Ann and Julian Ganz, Jr.," a stunning demonstration of this couple's generosity in sharing their enthusiasm and expertise with a wider audience. During the course of a year, the exhibit will move on to the Amon Carter Museum of Western Art, in Fort Worth, and to the Los Angeles County Museum of Art.

The Ganzes' purchase in 1964 of Robert Henri's "Dutchman I," painted in 1907, "our first serious painting," as Jo Ann calls it, sparked their interest in learning about earlier American artists and their work, which in turn led to the start of this collection. "We began to feel that it *was* a collection after we had acquired about ten objects," Julian explained. "One of the requisites of a collection is that a certain number of objects be related to each other. You feel you are seriously collecting when you violate all of your rules about spending—when you really stretch to buy something."

Once they realized that they were truly collecting, the Ganzes, with *(Continued on page 593)*

Horst

Jo Ann and Julian Ganz, below, in their art-filled house (seen from poolside, opposite page)—a modern "pavilion" where people, paintings and sculptures live together in order and harmony. Huge glass walls allow light for viewing, but strong sunlight can be filtered with long pierced shutters. On easel, left, "love at first sight" painting: John Singer Sargent's "The Sulphur Match" (1882). On back wall: Fitz Hugh Lane's view of "Boston Harbor, Sunset" (1850-1855); on table below, John Singleton Copley's "Sketch for 'The Copley Family'" (1776). Foreground: Hiram Powers' famous "Bust of the Greek Slave" (after 1845). Jo Ann stitched needlepoint pillow on couch (its subject, "The Peaceable Kingdom.")

The Ganzes' rule of buying:
has power to veto a
—a veto that is seldom

The Ganzes' living room, above, a rich mosaic of texture, colors, full of sensory delights. Tactile pleasures: the suede chair, specially handwoven wool on sofas and chairs next to the marble fireplace, the cool, smooth marble sculpture.
Thrusting into the foreground: William Henry Rinehart's dramatic sculpture, "Hero" (1868), on Italian Renaissance refectory table. "Bust of the Greek Slave" (after 1845), left, "Proserpine" (1844), right, both by Hiram Powers. Delights for the eye, Jo Ann Grant's colorful bouquets, the luminous paintings. Over the mantel: Thomas Sully's "Portrait of the Misses Mary and Emily McEuen" (1858); right, John F. Kensett's "Lake George" (1858) in a period frame. Hanging with the Ganzes' extensive library on American art, Martin Johnson Heade's "An Amethyst Hummingbird with a White Orchid" (1870s). Opposite page: Magnificent example of trompe l'oeil still life by S. S. David (pseudonym of De Scott Evans), "A New Letter" (after 1887).

either one
potential purchase
exercised

Horst

Still lifes, real and painted, in the Ganzes' dining room. Living art arranged by Jo Ann. Fruits and flowers on wall, below, left to right: John F. Francis' "Still Life: Yellow Apples and Chestnuts Spilling from a Basket" (1856), Severin Roesen's "Flower Still Life with Bird's Nest" (1853), William Mason Brown's "The Bounties of Nature" (c. 1867).

The house is lush with flowers
arranged by Jo Ann—mixed
bouquets that always enhance,
never compete with, the paintings

Surprise: Ganzes' successful mix of museum reproduction glass and china with their top-quality art. On seventeenth-century "withdrawal" table: wineglasses from Colonial Williamsburg, reproduction Export China. Opposite page: Winslow Homer's unusual watercolor "Blackboard" (1877), hangs over Hiram Powers' sculpture (barely visible here), "Loulie's Hand" (c. 1839).

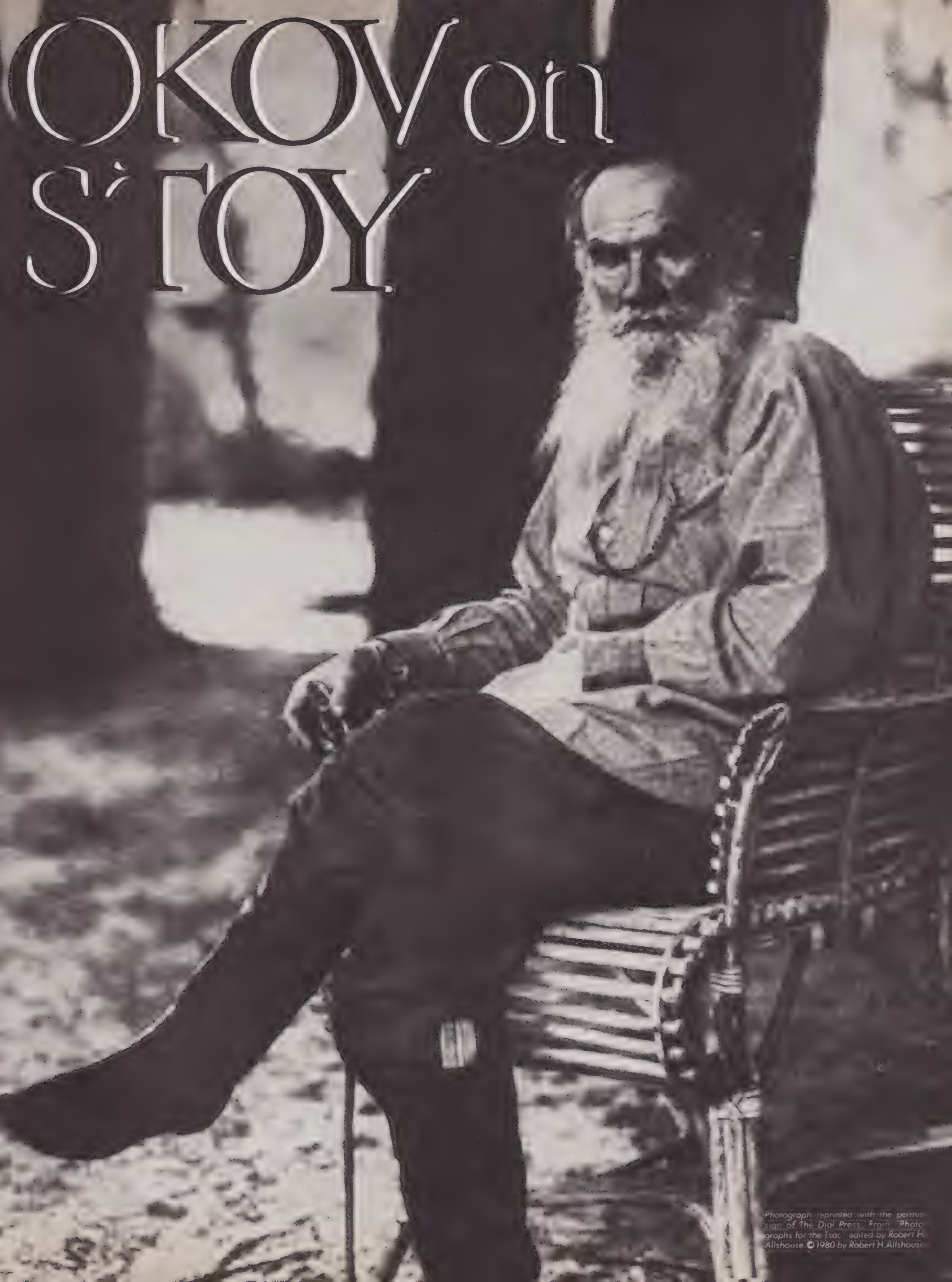
NAB
'TOL

Our most dazzling
storyteller,
teacher, critic,
probing secrets
of Russia's
greatest novelist
. . . baring
the life and soul
of his art

Vladimir Nabokov, complete with professorial pince-nez, photographed for Vogue by Toscani in 1972 at the Montreux-Palace Hotel, Switzerland, where the author spent his last years

A rare photograph of Count Lev Nikolaevich Tolstoy, opposite, taken in 1908 (by order of the Tsar) at the author's ancestral home, Yasnaya Polyana, by Prokudin-Gorskii

OKOV on STOY



Photograph reprinted with the permission of The Dial Press. From "Photographs for the Tsar," edited by Robert H. Allshouse. © 1980 by Robert H. Allshouse

NABOKOV on TOLSTOY

Vladimir Nabokov on Leo Tolstoy—the modern literary master writing about his most formidable predecessor and countryman, one grand eccentric searching the mind of another—could these two meet, it would be the literary confrontation of the century. In Nabokov's "Lectures on Russian Literature," to be published next month by Harcourt Brace Jovanovich, Inc., Nabokov takes on Tolstoy—with exhilarating results.

Nabokov, author of "Lolita," "Lectures on Literature," countless novels in both Russian and English, practiced as his art a kind of immaculate deception: he made the reader track him through labyrinths of precisely evoked words and images, only to encounter, at the end, the impish grin of their inventor. He was a noted lepidopterist—that is, a hunter and classifier of butterflies—a man who loved to peg, to name, to define; an artist who pursued ephemera. "A verb is like a butterfly," he used to tell his students at Wellesley, and that was a lesson in lepidoptery as well as art.

Nabokov died in 1977; but his voice, as novelist and critic, is stronger than ever. In "Lectures on Russian Literature" he puts under his uncanny microscope such specimens as Gogol, Dostoevski (a hopeless sentimentalist in Nabokov's view), Chekhov. But when he talks about Tolstoy—that irascible great old man of Russian letters, at once aristocratic and revolutionary, a man who lived in grumbling solitude, died in self-imposed isolation at a provincial railway station, and became a legend well before his death—there is a particular rapport.

Nabokov's own interior journey was per-

Tolstoy is the greatest Russian writer of prose fiction. Leaving aside his precursors Pushkin and Lermontov, we might list the greatest artists in Russian prose thus: first, Tolstoy; second, Gogol; third, Chekhov; fourth, Turgenev.* This is rather like grading students' papers and no doubt Dostoevski and Saltykov are waiting at the door of my office to discuss their low marks.

The ideological poison, the message—to use a term invented by quack reformers—began to affect the Russian novel in the middle of the last century, and has killed it by the middle of this one. It would seem at first glance that Tolstoy's fiction is heavily infected with his teachings. Actually, his ideology was so tame and so vague and so far from politics, and, on the other hand, his art was so powerful, so tiger bright, so original and universal that it easily transcends the sermon. In the long run what interested him as a thinker were Life and Death, and after all no artist can avoid treating these themes.

Count Leo (in Russian Lev or Lyov) Tolstoy (1828–1910) was a robust man with a restless soul, who all his life was torn between his sensual temperament and his supersensitive conscience. His appetites constantly led him astray from the quiet country road that the ascetic in him craved to follow as passionately as the rake in him craved for the city pleasures of the flesh.

In his youth, the rake had a better chance and took it. Later, after his marriage in 1862, Tolstoy found temporary peace in family life divided between the wise management of his fortune—he had rich lands in the Volga region—and the writing of his best prose. It is then, in the 'sixties and early 'seventies, that he produced his immense *War and Peace* (1869) and his immortal *Anna Karenin.* Still later, beginning in the late 'seventies, when he was over forty, his conscience triumphed: the ethical overcame both the esthetical and the personal and drove him to sacrifice his wife's happiness, his peaceful family life, and his lofty literary career to what he considered a moral necessity: living according to the principles of rational Christian morality—the simple and stern life of generalized humanity, instead of the colorful adventure of individual art. And when in 1910 he realized that by continuing to live on his country estate, in the bosom of his stormy family, he still was betraying his ideal of a simple, saintly existence, he, a man of eighty, left his home and wandered away, heading for a monastery he never reached, and died in the waiting room of a little railway station.

I hate tampering with the precious lives of great writers and I hate Tompeeping over the fence of those lives—I hate the vulgarity of "human interest," I hate the rustle of skirts and giggles in the corridors of time—and no biographer will ever catch a glimpse of my private life; but this I must say. Dostoevski's gloating pity for people—pity for the humble and the humiliated—this pity was purely emotional and his special lurid brand of the Christian faith by no means prevented him from leading a life extremely removed from his teachings. On the other hand, Leo Tolstoy like his representative Lyovin was organically unable to allow his conscience to strike a bargain with his animal nature—and he suffered cruelly whenever this animal nature temporarily triumphed over his better self.

And when he discovered his new religion and in the logical development of this new religion—a neutral blend between a kind of Hindu Nirvana and the New Testament, Jesus minus the Church—he reached the conclusion that art was ungodly because it was founded on imagination, on deceit, on fancy-forgery, he ruthlessly sacrificed the giant of an artist that he was to a rather pedestrian and narrow-minded though well-meaning philosopher that he had chosen to become. Thus when he had just reached the uppermost peaks of creative perfection with *Anna Karenin,* he suddenly decided to stop writing altogether, except for essays on ethics. Fortunately he was not always able to maintain in chains that gigantic creative need of his and, succumbing once in a while, added to his output a few exquisite stories untainted by deliberate moralizing among which is that greatest of great short stories, "The Death of Ivan Ilyich."

Many people approach Tolstoy with mixed feelings. They love the artist in him and are intensely bored by the preacher; but at the same time it is rather difficult to separate Tolstoy the preacher from Tolstoy the artist—it is the same deep slow voice, the same robust shoulder pushing up a cloud of visions or a load of ideas. What one would like to do would be to kick the glorified soapbox from under his sandalled feet and then lock him up in a stone house on a desert island with gallons of ink and reams of paper—far away from the things, ethical and pedagogical,

*"'When you read Turgenev, you know you are reading Turgenev. When you read Tolstoy, you read just because you cannot stop.' Bracketed note elsewhere in the section. Ed.

haps less dramatic than Tolstoy's, but he was in his own way an exile, never having (after his family's flight from Russia in 1919) a home of his own, living in hotels, traversing continents—a man with no homeland, but with a deep and desolate connection to the past.

His kinship with Tolstoy is, in one sense, too deep for words; but words are its essence. Both authors, in their search for what Nabokov calls "the good reader," dissect language with an energy and enthusiasm that would put a fledgling etymologist to shame. Of Tolstoy: "He gropes, he unwraps the verbal parcel for its inner sense, he peels the apple of the phrase, he tries to say it one way, then a better way, he gropes, he stalls, he toys, he Tolstoys with words."

That's Nabokov, to a tee.—C.M.

reader, was that, somehow, the process of seeking the Truth seemed more important to him than the easy, vivid, brilliant discovery of the illusion of truth through the medium of his artistic genius. Old Russian Truth was never a comfortable companion; it had a violent temper and a heavy tread. It was not simply truth, not merely everyday *pravda* but immortal *istina*—not truth but the inner light of truth. When Tolstoy did happen to find it in himself, in the splendor of his creative imagination, then, almost unconsciously, he was on the right path. What does his tussle with the ruling Greek-Catholic Church matter, what importance do his ethical opinions have, in the light of this or that imaginative passage in any of his novels?

Essential truth, *istina,* is one of the few words in the Russian language that can-

ers were equally good at vivid description. What really seduces the average reader is the gift Tolstoy had of endowing his fiction with such time-values as correspond exactly to our sense of time. It is a mysterious accomplishment which is not so much a laudable feature of genius as something pertaining to the physical nature of that genius. This time balance, absolutely peculiar to Tolstoy alone, is what gives the gentle reader that sense of average reality which is apt to ascribe to Tolstoy's keen vision. Tolstoy's prose keeps pace with our pulses, his characters seem to move with the same swing as the people passing under our window while we sit reading his book.

The queer thing about it is that actually Tolstoy was rather careless when dealing with the objective idea of time. In *War*

> "... A robust man with a restless soul, who all his life was torn between his sensual temperament and his supersensitive conscience"

that diverted his attention from observing the way the dark hair curled above Anna's white neck. But the thing cannot be done: Tolstoy is homogeneous, is one, and the struggle which, especially in the later years, went on between the man who gloated over the beauty of black earth, white flesh, blue snow, green fields, purple thunderclouds, and the man who maintained that fiction is sinful and art immoral—this struggle was still confined within the same man. Whether painting or preaching, Tolstoy was striving, in spite of all obstacles, to get at the truth. As the author of *Anna Karenin,* he used one method of discovering truth; in his sermons, he used another; but somehow, no matter how subtle his art was and no matter how dull some of his other attitudes were, truth which he was ponderously groping for or magically finding just around the corner, was always the same truth—this truth was he and this he was an art.

What troubles one is merely that he did not always recognize his own self when confronted with truth. I like the story of his picking up a book one dreary day in his old age, many years after he had stopped writing novels, and starting to read in the middle, and getting interested and very much pleased, and then looking at the title—and seeing: *Anna Karenin* by Leo Tolstoy.

What obsessed Tolstoy, what obscured his genius, what now distresses the good

not be rhymed. It has no verbal mate, no verbal associations, it stands alone and aloof, with only a vague suggestion of the root "to stand" in the dark brilliancy of its immemorial rock. Most Russian writers have been tremendously interested in Truth's exact whereabouts and essential properties. To Pushkin it was of marble under a noble sun; Dostoevski, a much inferior artist, saw it as a thing of blood and tears and hysterical and topical politics and sweat; and Chekhov kept a quizzical eye upon it, while seemingly engrossed in the hazy scenery all around. Tolstoy marched straight at it, head bent and fists clenched, and found the place where the cross had once stood, or found—the image of his own self.

One discovery that he made has curiously enough never been noticed by critics. He discovered—and certainly never realized his discovery—he discovered a method of picturing life which most pleasingly and exactly corresponds to our idea of time. He is the only writer I know of whose watch keeps time with the numberless watches of his readers. All the great writers have good eyes, and the "realism," as it is called, of Tolstoy's descriptions, has been deepened by others; and though the average Russian reader will tell you that what seduces him in Tolstoy is the absolute reality of his novels, the sensation of meeting old friends and seeing familiar places, this is neither here nor there. Oth-

and Peace attentive readers have found children who grow too fast or not fast enough, just as in Gogol's *Dead Souls,* despite Gogol's care in clothing his characters, we find that Chichikov wore a bearskin overcoat in midsummer. In *Anna Karenin,* as we shall see, there are terrific skiddings on the frozen road of time. But such slips on Tolstoy's part have nothing to do with the impression of time he conveys, the idea of time which corresponds so exactly with the reader's sense of time. There are other great writers who were quite consciously fascinated by the idea of time and quite consciously tried to render its movement; this Proust does when his hero in the novel *In Search of Lost Time* arrives at a final party where he sees people he used to know now for some reason wearing gray wigs, and then realizes the gray wigs are organic gray hairs, that they have grown old while he had been strolling through his memories; or notice how James Joyce regulates the time element in *Ulysses* by the slow gradual passing of a crumpled bit of paper down the river from bridge to bridge down the Liffy to Dublin Bay to the eternal sea. Yet these writers who actually dealt in time values did not do what Tolstoy quite casually, quite unconsciously, does: they move either slower or faster than the reader's grandfather clock; it is the time *by* Proust or the time *by* Joyce, not the common average time, a kind of standard time *(Continued on page 590)*

Excerpted from LECTURES ON RUSSIAN LITERATURE by Vladimir Nabokov. Copyright © 1981 by the Estate of Vladimir Nabokov. To be published by Harcourt Brace Jovanovich, Inc./Bruccoli Clark

IT ALL STARTS WITH A GREAT COAT...

Arthur Elgort

new variety
t—coats, both from
.auren. *Opposite*, his
navy-blue gabardine fur-collared
storm coat, a great updated classic
in a great "neutral" color.
And the key to a complete look,
here over matching gabardine trousers
and a navy shirt. Mouton-collared
coat, about $990. Henri Bendel;
Cohoes Specialty Stores, Cohoes NY;
Polo/Ralph Lauren, Houston and
Dallas; Colbert's of Amarillo TX;
Polo/Ralph Lauren of Aspen and Vail CO;
Garys & Co., Marina del Rey CA.
Trousers/shirt, also Ralph
Lauren. Hair, Garren at The Plaza;
makeup, Sandy Linter. . . . *This page*
a great casual, cold-weather co
Ralph Lauren's toggled cream
shearling in a bigger, eas
to slide over anythin
Barney's, NYC,
Washington D
Here, ove
blous

Arthur Elgort

IT ALL STARTS WITH A GREAT COAT...

The coat in fur . . .
one that's warm and lightweight,
gutsy, glamorous—the full-length
shawl-collared silver fox, *opposite.*
With the kind of style that gives
an "edge" to whatever it goes over—
here, for evening, over black
silk charmeuse pants, and top.
Coat by Grosvenor Canada, $20,000.
Saks-Jandel; I. Magnin, Chicago;
Alaskan Fur Company, Kansas City MO;
Edwards-Lowell Furs, Beverly Hills.
Top, Lesley Jean Goldberg; pants,
Andre Van Pier. Hair, Hamid;
makeup, Wendy Whitelaw. . . .
This page, Halston's big-scale
iridescent brown silk-blend raincoat,
with black ranch mink collar and cuffs,
a quilted lining for extra warmth.
And a very racy effect, pulled
together here with matching trousers.
Coat by Halston Originals, about $1800.
To order at Saks Fifth Avenue;
John Wanamaker; Lillie Rubin-
South & West; Jacobson's; Sakowitz;
all Halston Boutiques. Lambswool sweater,
Halston Sportswear; silk blend trousers,
Halston Originals. Hair and makeup,
Rick Gillette. Details, last pages.

IT ALL STARTS WITH A GREAT COAT...

The line and shape to look for now: bigger-scaled, fuller, easier. In an all-weather coat, *opposite:* Guy Laroche's high-collared loden poplin [illegible] in red felt—with the dash of a poncho. About $337. Available at all Guy Laroche Boutiques. Pants from Perry Ellis. Hair, Garren at The Plaza; makeup, Sandy Linter. *Right:* The best—newest—shape in a jacket: a Montana [illegible]. Here she's that's casual enough to throw on in the country [illegible] in civil weather from Copenhagen, in thorny-tinted rat-colored mixed-blend poplin. About $450. Available at all Copenhagen Boutiques. Cashmere muffler, Johnston's; pleated pants by Westgate. *Inset:* Something classic—a great-looking khaki trench coat, now, with something more: a zip-out lining and button-on mini-collar. Gus Goodman trench coat with ranch dyed mink lining, about $2,500. Lord & Taylor; Edward F. Kakas and Sons, Boston; Evans, Chicago; Arlington Furs, Arlington TX. Classics underneath: kidskin pants and crêpe de Chine blouse, Peter Hatsi-Androu for Samuel Robert. Hair and makeup, Rick Gillette. Details, stores next to last page.

Arthur Elgort

IT ALL STARTS WITH A GREAT COAT...

Multipurpose, multiseason coverings, some, casual; some, more dressed, all "total" looks. . . . *Opposite:* a thin, double-faced 3/4-length coat from Geoffrey Beene in taupe/mushroom wool melton (Anglo Fabrics). The length—the shape—just a little bit bigger; and the weight for the most flexibility. For Beene Bag, about $238. Saks Fifth Avenue, NYC; Nan Duskin; Claire Pearone; Harzfeld's; Polly Adams, Laredo TX. Cowl-neck sweater, brushed cotton pants (Gartex), also Beene Bag. Hair, Sean Hoskins for Garren at The Plaza; makeup, Sophie Levy of the Pipino-Buccheri salon. . . *Inset opposite,* all-around coat from Perry Ellis: his oatmeal "man's" coat, straight-falling, lightweight. About $530. Bloomingdale's. Perry Ellis tweed sweater and pants. . . *This page:* Classic Perry Ellis-shape jacket as a coat—in a black wool mohair, notch-collared, warm but not weighty. About $490. Lord & Taylor; Saks-Jandel; Ultimo, Chicago; Frost Bros.; I. Magnin. Cabled sweater and striped pants underneath, all Perry Ellis. Hair and makeup, *here* and *inset opposite,* Rick Gillette. . . *Inset below:* From Anne Klein Coats, a slickery, ivory rain poncho, hooded and reversible. For warm weather as is; for cold weather, layered over a quilted vest and sweater. About $600. Bergdorf Goodman; Claire Pearone; Anthonie's, Bloomington MN; Nordstrom. Ivory crewneck, Donna Karan and Louis Dell'Olio for Anne Klein & Co. Hair, Sean Hoskins; makeup, Sophie Levy. All details, last pages.

New "suit"—twill culottes, $40; oilskin blouson, $115, from Calvin Klein Jeans. Bulgari watch

Great suede—tunic, $220, and skirt, $118, from Blassport

Smock jacket, $70, pleated trousers, $71, Yves Saint Laurent Jeanswear. Concord Delirium watch

Smock coat, $370, by Anne Klein Coats; skirt, by Peter Hafsi-Androur for Samuel Robert. Concord watches at Tiffany

Trousers . . . in wool satin, $88, Christian Dior Blouses and Sport

These eight pages: Hair and makeup, Rick Gillette. All prices approximate. Stores, details, men's clothes last pages.

Duane Michals

The sweater that's a tunic, in merino wool, $76, from Giorgio Sant' Angelo Knitwear

If you're looking for a cropped pant—the answer in corduroy, $54, from Calvin Klein Jeans

Geoffrey Beene gives a ruffled blouse a casual turn—in corduroy, $50. For Chesa

Valentino's signature-print silk blouse, $110, in bright red, Valentino Studio for Jack Mulqueen

Warm up dressing in denim—jogging jeans $48; blouson, $75, from Calvin Klein Jeans

Oscar de la Renta's great, gutsy steamer coat in wool, $490, for Gallant. Concord watch

The best finds

On these eight pages: A guide to the best of what's out there—the best looks, at the best prices, from some of the best designers: what everyone hopes to find for casual days, "big" nights, and everything in between...all you need to shop smart this season

The best finds

More of the best buys for day...This year's—any year's—key pieces. What makes them so special: the unmistakable style, at surprisingly good prices

Blassport's prettier polo sweater, in pink Shaker knit wool. $138

The silk "dress"—two soft pieces, subtly striped, $220. Valentino Studio for Jack Mulqueen

The one blouse to own . . . the softer tunic, $70. By Christian Dior Blouses and Sport

Geoffrey Beene for Beene Bag raincoat plus—khaki poplin/red plaid flannel, $440

Soft-scale pleated blouson, $170. Bill Blass Outerwear. Watch, Bulgari

Duane Michals

Knockout!—Perry Ellis' big, warm down-lined reefer, $290. A Fairbrooke Co.

In a year of leather—the best pleated trousers, $370, from Christian Dior Sportswear

Geoffrey Beene for Beene Bag: knitted jumpsuit, $268, jacket, $238. Man's watch, Concord CC

The tweed jacket, redefined, softer, prettier—perfect! $110, by Jordache Blazers and Suits

Striped two-piece dress. Top, $58; skirt, $62. Schrader Sport Separates by Emif De John

All prices approximate. Stores, details, men's clothes, last pages

Zandra Rhodes "fantasy"—her gilded silk blouse, $120. For Jack Mulqueen

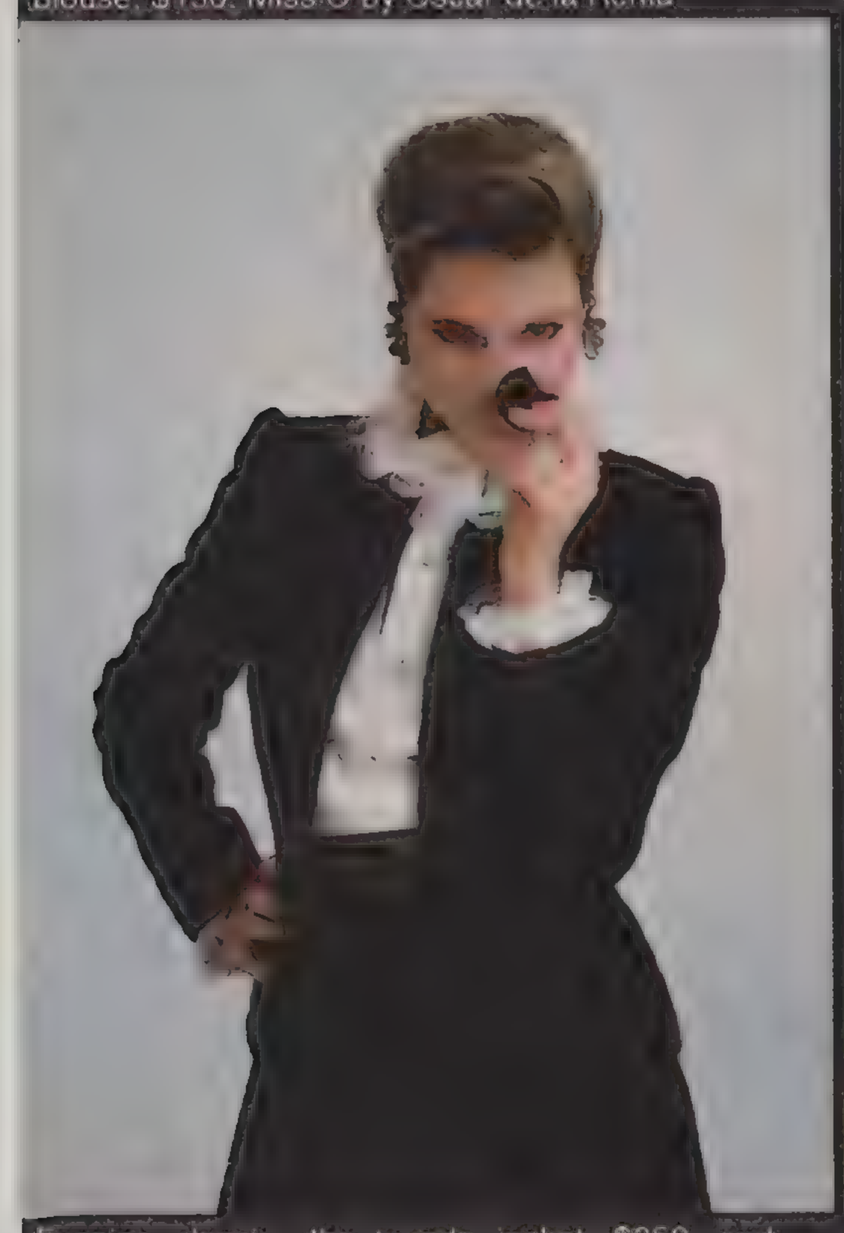
Surprising ease—price—for a "big" evening dress, $270. Pierre Cardin Dresses

Mary McFadden's gold-touched silk blouse, $110, pants, $90, for Jack Mulqueen

All prices approximate. Stores, men's clothes, details, last pages.

The best finds

Found: A whole range of P.M. dressing...from the easiest at-home evenings, to the biggest nights out. What they share: the dash, the impact of black—often with touches of gold. As total looks ... or as separate pieces that can turn any look into something special



Embroidered velvet jacket and skirt, $420; ruffled blouse, $150. Miss O by Oscar de la Renta

All-out charm: a golden lace blouse, long velvet skirt, $420. Bill Blass Collection III

Softness: Anne Klein's ruffled blouse, $90, dirndl trousers, $64, for New Aspects

Evening classic—the tuxedo jacket, $250, and trousers, $140. Pierre Cardin Sportif

Unexpected at-home charm: Ralph Lauren's cotton sweatshirt, $45, and jogging pants, $55

Givenchy's beguiling black blouse, deeply ruffled, very sheer, $58. For Chesa

Duane Michals

Perry Ellis' sweater, *above* . . . with a difference—a multicolor cable knit pullover, $180. Recognizably Perry Ellis, *right:* his smaller, shaplier, "classic" jacket, Vogue American Designers Pattern 2694 (Crompton Corduroy); full plaid culottes, Pattern 2694 (Etro fabric).

VOGUE PATTERN 2694

The best finds

If you sew: An easy way to get some of the season's most attractive looks. Here, a "wardrobe" of the raciest pieces—fresh, free-wheeling—unmistakably Perry Ellis

VOGUE
PATTERN
2490

The longer, bolder steamer coat, *above*, Vogue American Designers Pattern 2490 (Crombi fabric). Culottes, Perry Ellis' way, *right*—wider, softer, ankle-length. Vogue American Designers Pattern 2808 (Ormezzano fabric). The sweater, $240. Details, stores, men's clothes, last pages.

VOGUE PATTERN 2808

Duane Michals

THE BIG ATTRACTION

What gets you first in this season's deep, rich, furs: the color!—

And the bigger, gutsy-but-strong—but easy to live with.
give these full, long-haired furs unexcessive shapes
a racier look, a new appeal

Tweeded rust and purple—attractive, unexpected—in a full-length Saga fox coat (you'll see very few flat furs this year). What makes it even more attractive—what's characteristic of all the coats on these eight pages, all the best coats this season—a roominess of cut that makes it easy to wear. The shape here—longer, narrower, straight-falling, with shoulders easy enough to slide over anything. By Oscar de la Renta for Wagner Fur. About $10,000. Nan Duskin; Dittrich Furs, Detroit; Marshall Field's; Alaskan Fur Company, Kansas City MO; Sakowitz, Houston; Bullock's. Watch by Piaget, available at Tiffany. These eight pages: hair, Stephane Lempire for John Sahag; makeup, Angelica for Xavier, New York. Details, stores, men's clothes, last pages.

FUR...THE BIG ATTRACTION

Toscani

RICH NATURAL COLOR...

Now, color that adds a different dimension . . . without being demanding. Because it's so natural—subtly shaded, highlighted. Because it's so neutral—it moves nonstop.

Opposite: Copper-dyed Finnish raccoon, longer, shirt-simple. Giancarlo Ripa for Goldin-Feldman. About $7000. Henri Bendel; Nan Duskin; Saks-Jandel; Pogue's, Cincinnati OH; I. Magnin, Chicago; Bullock's Wilshire

This page: Another warm auburn color, another uncomplicated shape—straight, square shouldered—in unsheared, feathered Canadian dyed beaver. By Maximilian, New York. About $7200. Maximilian at Bonwit Teller, Boston, Chicago, Beverly Hills.

Fashion details, men's clothes, next to last pages.

A NEW DASH

NEW VERSATILITY

... What you can count on with these coats: flexibility; polish enough to make a look or pull one together. Opposite: From Ralph Lauren Furs, a 3/4 natural long-hair beaver coat with a shawl collar, ample shoulders, rawhide tie closings. About $3500. Bergdorf Goodman; Polo by Ralph Lauren, Palm Beach; Maple Furriers, Oak Park/Stanley Korshak, Chicago; Polo/Ralph Lauren, Houston; Jerry Magnin/Polo, Beverly Hills; Polo/Ralph Lauren, Seattle. . . . Left: As relaxed, as uninhibiting as a warm-up jacket—in French rabbit dyed loden green (shades of loden are everywhere)—with a small, stand-up collar; lowered shoulders, a perfect 31-inch (peacoat) length. And . . . it reverses . . . to loden poplin. Chloé by Karl Lagerfeld for Goldin-Feldman. About $2200. Henri Bendel; Nan Duskin; L.S. Ayres. . . . Below: An unclassic take on the classic "trench"—in loden-dyed Emba mink, with a pretty lift to the shoulders of the straight, tabbed sleeves; a matching belt. Christian Dior Furs, New York. About $9500. Nan Duskin; Furs by Weiss, Beachwood OH; Roberts Furs, San Francisco; Holt Renfrew of Canada. Details, men's clothes, last pages.

Toscani

AN ADDED DIMENSION

. . . Slip into one of these coats . . . and everything changes. It's the generous scale; the fresh, unexpected color . . . these are coats that have everything going for them. Opposite: A full-length Norwegian fox cardigan coat, dyed a beguiling seafoam green. Goes over any color, any kind of dressing. Goes night or day. The Christie Brothers. About $6000. The Christie Brothers, Atlanta; Godchaux's, New Orleans; Swanson's on the Plaza; Neusteters.... This page: Navy is turning up in everything this season, looking terrific every time. Case in point: This Perry Ellis for Alixandre navy-dyed Saga fox coat with a funnel collar, natural horn closings. Does anything a black coat can do . . . but with more spirit, more charm. About $7000. Nan Duskin; Furs by Weiss, Beachwood OH; Davidson's, Indianapolis IN; I. Magnin, Chicago; Frost Bros.; Suzette International, Santa Fe NM. Details, stores, men's clothes, last pages.

VOGUE'S

Last Word

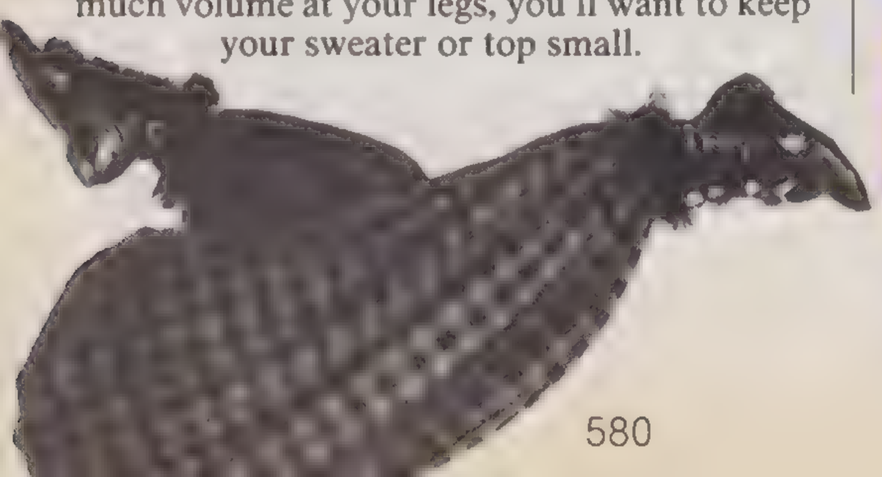
ON FASHION IN THIS ISSUE

What works and what doesn't: when you're dressing in new shorter pants, softer pants, the best pants around now . . . when you want a big gutsy choker . . . or hair styled with a modern sense

The key to this issue? To a large extent, it's pants. This issue is filled with pants: some are shapes that we're all familiar with, some are pants in new guises. This season, there's a different vocabulary of pants; and pants run the gamut now from the easiest joggers to pieces that are really divided skirts to pants with as much glitter—and volume—as the base of a ball gown. What's given: that none of these pants works for everyone . . . and every instance. **And how you'll react to a lot of pants, now, is going to depend on what you put them with.**

What's easiest to wear: for most women, classic trousers, with pleats over the stomach, side pockets, and legs that fall straight. Trousers have a long slim line, they skim a woman's body; they depend on the most precise tailoring and the best-quality fabric you can find. When you want trousers, you may want them from a designer who also does menswear—such as Saint Laurent, Ralph Lauren, Valentino, or Bill Blass. Ralph Lauren, this season, took cuffed trousers and rolled them once more at the hem. The effect: a little more "slouch," more like stepping into a man's pants.

Trousers are the pants that give you the most leeway in what you put with them: in your heel height, your jacket or top. You can go with classic opaque stockings or play off outrageous socks. When pants shapes get more exaggerated, we've found, you've got to give proportions more attention. Look at Perry Ellis' cossack pants, *below* and on Nastassia Kinski, pages 490, 491. They're about the fullest pants you'll find anywhere, this season; when you wear them, when you have this much volume at your legs, you'll want to keep your sweater or top small.



You'll probably look best in these pants if your body has some height to it. The basic rule of thumb: **the softer and fuller pants are, the longer and harder you look at them in the mirror. At the view from the rear.**

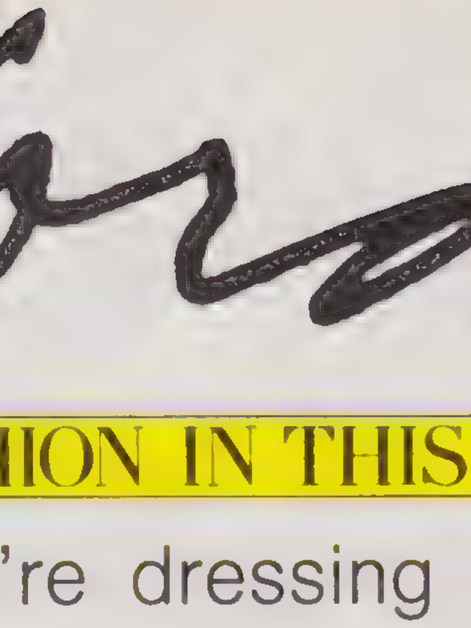
Once, pants were leg coverings; this season, they may stop off at your ankle or calf. As lengths vary, you'll think more about the shoes and stockings you put with them . . . the way we did with the Perry Ellis pants shape *below left*. These pants are a bit softer, shorter, and wider-legged than classic trousers are; and with that extra fullness, they needed a bit more lift than a flat shoe would give.

Calvin Klein's cropped corduroy pants, *below*, show a bit more leg; and as with the Perry Ellis, we put them with stockings that are dark and opaque. You want a stocking—in a texture, a depth of color—that doesn't jump out at you; one that may not match the pants but keeps your eye moving in a smooth up-and-down line.

Since cropped pants don't always cut you at the most attractive part of your leg, you have to try the pants on and look at the proportion. For most women, we found—even for models—that best shorter length stops where Calvin's does: below the widest part of the calf.

The word "pants," now, doesn't imply a loafer shoe . . . and with most of the new pants, you're not going to reach for a high-heeled one. What worked for us, again and again for this issue, were flatter-heeled shoes, but shoes that were more interesting than moccasins . . . in muted browns and deep greys.

If shoes were ornamented, the piping or bit of metallic was done with a subtle hand. When



pants ended at the ankle with elastic—ended like joggers, we found—you still want a degree of neatness in a shoe: even if that's a simple sneaker or a low brown boot.

Admittedly, certain pieces are special; and, **as much as you might pause before stepping into the fullest pants, you're going to think a bit too when you put a giant choker at your neck.** The black silk and silver choker by Elsa Peretti of Tiffany *above* is one of the best-looking strong necklaces we're seeing, now; it looks wonderful with straplessness, on a crewneck, outside a turtleneck . . . but you wouldn't want it with a ruffle or a strict suit. **The key to wearing necklaces this special: wearing them with clothes that have all excesses eliminated—a new collarless neckline, say—or bare skin.**

Perhaps it's the richness in clothes now—and the thought that's evident within them—but more and more, it seems, you need more thought, too, when it comes to hair. What doesn't work is pretty obvious—it was even clear at the Paris couture: costume-y crimping, pagan messes, hair hanging below shoulders and droopy as the limpest long skirt. Very short hair—or hair pulled back tightly—seems too slight with some of the bigger, longer proportions we're seeing in clothes.

A newer solution? The photograph *below* may be a good starting point: longer hair pulled off the face, but softly; hair cut so there's some interest and volume around the face. **The most modern cut, now, may well be hair above the shoulders and with some shorter pieces so you have the possibility of change.** Obviously, there's no one way to wear hair now, but you notice: style starts with a cut . . . not a coiffure.

Imported by The Paddington Corporation, New York, N.Y. 34 Proof © 1981

BAILEYS.
THE ORIGINAL IRISH CREAM LIQUEUR.

THE CREAM IS REAL. THE SPIRITS ARE REAL.
ONLY THE TASTE IS MAGIC!

No nonsense "Comfort stride" introduces Control Top.

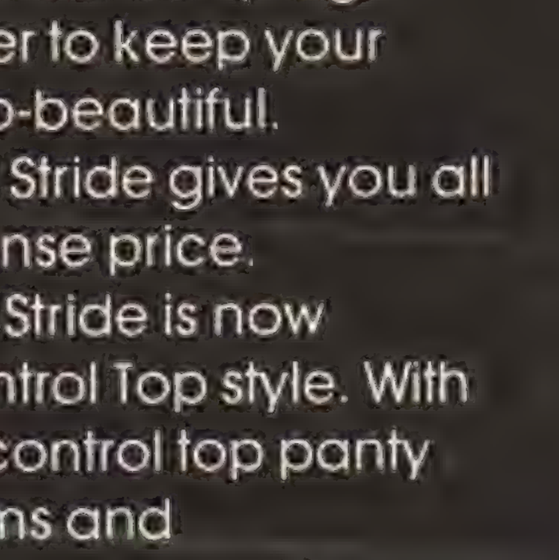
Now get legs that won't quit. And a figure that looks fit.™

No nonsense® Comfort Stride® panty hose is made with special spandex yarn. Special two ways: it's super springy to stimulate, invigorate, help to eliminate tired, achy legs. And it's super sheer to keep your legs looking oh-so-beautiful.

Only Comfort Stride gives you all this at a No nonsense price.

Plus, Comfort Stride is now available in a Control Top style. With a special ribbed control top panty that smoothes, firms and shapes you where you need it.

No nonsense Comfort Stride. In Regular, Sheer to Waist, and now Control Top...



© 1981 No Nonsense Fashions Inc. No nonsense® panty hose is available in food, drug and other stores.

Get legs that won't quit... at a No nonsense price.™

VOGUE'S

HEALTH *style*

HEALTH ON THE JOB

"Office workers around the country are becoming more and more aware of 'sealed building syndrome' and how it affects their health"

Office workers who experience fatigue, lethargy, headaches, vision and bronchial problems, sore throats, or menstrual irregularities often attribute these health problems to job "stress." However, current research indicates such problems may be related not to their jobs but to the *offices* in which they work.

"More and more office workers are becoming aware of the potential health hazards they may be exposed to in their offices," says David Michaels, assistant professor of community health, department of social medicine of Montefiore Hospital and the Albert Einstein College of Medicine, NYC. "The government has termed it 'sealed building syndrome,' and it results from poor ventilation, especially in new offices where windows do not open. Consequently, fumes from new carpets, draperies, furniture, photocopiers and other office machinery and cigarette smoke accumulate in the work space and may cause eye irritations, headaches, breathing problems, etc. Moreover," continues Michaels, "many ventilation systems use as little as 7 percent fresh air; the rest is recycled office air.

"If you feel you're experiencing unhealthy symptoms owing to poor ventilation in your office (i.e., many of your co-workers are experiencing the same symptom—headaches or eye irritations, for instance), speak to your building manager. Ask him to increase the air flow and to raise the percentage of fresh air in the system. And find out where the fresh-air source for your building is—it may be near an exhaust area drawing in hazardous fumes instead of fresh air."

Photographed by Duane Kramer and Louis Dell'Olio for Anne Klein & Co., earrings Cartier, NYC.

Surviving "airless" offices... women's nutritional needs at every age... who's shy and how not to be... symptoms of inactivity

Sweet News for weight-conscious Americans: Available early next year, aspartame, a new artificial sweetener—to be marketed under the brand name "Equal"—that tastes sweeter than sugar but with *one-eighth* the calories (two per teaspoon). Taste tests indicate it has a clean sweet taste without the bitter—or metallic—aftertaste sometimes associated with saccharin. The future of aspartame: with FDA approval, use as a sugar substitute in carbonated diet drinks.

"We must accept responsibility for our well-being by acknowledging and acting upon the fact that there is a cause-and-effect relationship between how we act and how we feel." Convincing fitness argument from a book that can help, *The Book of Health: A Complete Guide to Making Health Last a Lifetime* by The American Health Foundation, edited by Ernst L. Wynder, M.D., president, to be published later this month by Franklin Watts, Inc.

HEALTH

style

Mariel Hemingway—in top form—breathing deeply, pushing to the limit for her role in the Warner Bros. movie, *Personal Best*, coming out early in 1982. She plays a track and field athlete competing in a pentathalon

A real advance in sports medicine for women

Obstetrics/gynecology sports clinics are news. Mona Shangold, M.D., assistant professor of obstetrics and gynecology at The New York Hospital-Cornell Medical Center, started a clinic there for the special concerns of female athletes. "Some women have been advised to stop exercising when, for example, they develop menstrual problems," says Dr. Shangold. "At the sports gynecology center, doctors evaluate the athlete's condition without interrupting her exercise schedule." The doctors will also counsel pregnant women on exercise: "Women who are fit are better able to handle the hard work of pregnancy, labor, and delivery," explains Dr. Shangold.

HOT LINE ON HAIR REMOVAL: Electrologist Lucy Peters gives advice on choosing an electrologist, pros/cons, expectations for the procedure, and offers a free consultation in her New York office. Call: (212) 486-9768; 10:00 A.M.-4:00 P.M.

Breathe yourself to sleep *If you have trouble sleeping, try this exercise from Barbara Pearlman, New York Yoga/exercise consultant. Close right nostril with thumb and exhale steadily through left nostril. Then inhale deeply through left nostril. At end of inhalation open right nostril and close left one with ring finger, exhaling steadily through right nostril. Inhale deeply through right nostril, then close it with thumb. Continue cycle without holding breath as you change nostrils. Do one minute, longer as you relax.* *(More on relaxation, page 134.)*

HOME FITNESS Part of the healthful trend toward do-it-yourself fitness: the zooming popularity of *The Richard Simmons Show*, a live-wire TV half hour of rousing exercise, weight-loss tips, cooking lessons, and, above all, fun. . . . Another clue to growing fitness interest: the fact that *Carol Hensel's Dancersize* record (Vintage)—an exhilarating workout set to popular music—made the best-seller album charts for months. If you prefer jazz, try *The Joy of Fitness* exercise record. For information, write: The Joy of Fitness Production Company Ltd., 301-620 View Street, Victoria B.C. Canada V8W 1J6.

SHYNESS

What is it to be shy . . . who is . . . what causes it? Researchers aren't sure, but theories exist, among them the idea of Stanford University pysychology professor Phillip Zimbardo, Ph.D., director of the Stanford Shyness Clinic, author of *The Shy Child* (McGraw-Hill), that some shyness is born not of fear but of a preoccupation with self. "For those people, getting them to be more concerned with others is a goal." More classic cases are "people wanting to be liked; the ones who drink or smoke to be accepted. Or those people who are lacking in self-esteem."

Forty percent of us consider ourselves shy, with little difference between adult men and women.

Shyness is often a preoccupation with self

The best approach to overcoming shyness, says Dr. Zimbardo, is behavior modification in dealing with everyday problems, rather than trying to uncover the original cause, because people typically don't know, and the causes may be complex. "We try to discover in what way shyness affects one's life . . . and what form the problem is taking: is it affecting overt behavior? On that basis, you can plan an approach. Among the treatments: constructive, positive reinforcement for those lacking in self-esteem. Many shy people also need to learn or perfect basic social skills—how to talk to others . . . make a point . . . develop eye contact . . . and, most important, smile." Timing is critical. At what point, for example, do you interrupt, introduce a thought, make a social transition. "A lot of shy people," says Dr. Zimbardo, "simply lack proper timing."

DEXATRIM CASE HISTORY #347
WEIGHT LOSS: 41 lbs; 10 weeks

Name: Sandie Woller
Residence: Marinette County
State: Wisconsin
Age: 30
Sex: Female
Former Weight: 173
Present Weight: 132
Weight Lost: 41 lbs.
In How Many Weeks: about 10
Product Used: Extra Strength Dexatrim

SANDIE WOLLER

Describe how product contributed to your weight loss: I honestly couldn't believe how Dexatrim really curbs your appetite. And I lost so much weight so rapidly. It has changed not only my looks but my personality and attitude as well. I look better and I feel better. And it was all so easy. I took one Dexatrim each morning and I simply wasn't hungry. Naturally I ate, but not nearly as much as before.

How did your diet compare to others you may have tried? I'm one of those people who has trouble loosing weight so I've tried a lot of diets. And there's no comparison. Dexatrim worked. It helped me lose the weight I simply didn't lose with the other diets I tried.

FOR OFFICE USE ONLY

Product: Extra Strength Dexatrim

Product Profile:
- Rated most effective diet pill formula available without a prescription.
- Clinically tested for seven years; proven effective.
- Approved as safe and effective by a medical advisory panel appointed by the U.S. Government.

Evaluation: No diet pill works harder to help people lose weight.

© Thompson Medical Company 1981
Use Dexatrim as directed. Amount and speed of weight loss varies with the individual.

Got 5 minutes?
Get deep
conditioning
without oil.

New Agree
Intensive Treatment
deep conditions
in 5 minutes, not 30.

If your hair is damaged by dryers, perms or coloring, try new Agree Intensive Hair Treatment. Agree deep conditions so well women say it does in 5 minutes what the leading deep conditioner does in 30.

Agree has a special chemistry. Its fast-absorbing formula penetrates deep into damaged hair. So your hair looks shiny, healthy, full of body. And you have 25 minutes to spare.

©1981 S.C. Johnson & Son, Inc

HEALTH

style

nutrition/age link

Do basic nutrition needs change as we age? What's essential for healthful eating at any age? We asked Barbara Edelstein, M.D., author of *The Woman Doctor's Diet for Women* (Prentice-Hall), and Johanna Dwyer, D.Sc., director, Frances Stern Nutrition Center, New England Medical Center Hospital. Summary:

23–30: According to Dr. Dwyer, women in their early twenties have a high resting metabolic rate, so can afford to consume more calories. One key element in nutrition/weight control: the menstrual cycle. Dr. Edelstein points out the need for extra iron* owing to menstrual blood loss and cites the problem of premenstrual food cravings, which she believes to be triggered by the same mechanism as fluid retention. Though reducing fluid intake will not reduce fluid retention, taking vitamin B6 supplements can help, Dr. Edelstein adds; but check your doctor first. As to why retention occurs, Dr. Dwyer did a study and found no clear-cut links between water retention and particular foods or eating patterns.

At any age, try to cut back on salt and sugar

30–40: Women who are pregnant need about 500 to 700 extra calories a day, says Dr. Edelstein, as well as extra calcium and iron. Latest thinking on weight gain during pregnancy: 15–20 pounds, assuming a balanced diet. For nursing mothers, both caloric and nutritional needs go way up, says Dr. Dwyer. A balanced diet should cover all those nutritional needs except possibly iron; check your doctor about supplementation.

40–50: Resting metabolism decreases sharply around age forty, Dr. Dwyer cautions, and you'll need to increase activity to avoid gaining weight. Another change that usually begins in the forties is menopause, which requires no real nutritional shifts except a decreased need for extra iron. Dr. Edelstein points out that many women start to lose their taste/tolerance for fats in their forties, and recommends that women take extra calcium at the onset of menopause because of potential problems of osteoporosis, or brittle bones.

50–60+: Dr. Edelstein stresses the need for increased dietary fiber, and suggests adding more fruit, vegetables, and bran to your diet.

*A different slant on iron needs, see page 248.

Most important factor in weight control: resting metabolic rate, the calories your body needs for basic functions. By upping metabolism through exercise, you'll burn more calories, have less need to diet

Future: beauty assists may go from acupuncture "face-lifts" (*top*) to technological innovations like a computerized video-image, prototype *above*, that could project years of aging based on current facial structure and provide an early warning system for preventive measures now.

Soup may be one of the best diet foods around, according to a recent study that found when soup was included in a weight-loss program, total daily calories were lower, more weight was lost. The reason seems to be that because soup takes longer to eat, less food is consumed at a meal including soup. (Another good diet tip: Slow down. . . .)

Dieter's burnout? Weight Watchers' flexible "New Food Plan" has added such formerly "forbidden" foods as wine, beer, popcorn, peanut butter, olives, plus recipes based on two newly okayed cooking methods of stir-frying and sautéeing. The result: a diet you can live with—even eating out, entertaining at home.

HOW TO
LOOK YOUNG
MUCH LONGER

First, take this simple test: Look at your face in a mirror. Do you see ☐ fine lines ☐ wrinkles ☐ sagging skin ☐ dry rough areas?

If you answered yes to any of these questions, you can benefit from the Dermatologists new approach to beautiful healthy skin — Clientele's Advanced Skin Management. A complete series of skin treatments formulated to help counteract factors that can age your skin's appearance.

Clientele Preventive Age and Wrinkle Treatment help restore natural moisture and lubricating elements essential to beautiful, young looking skin.

When used as recommended, the results can be dramatic.

BLOOMINGDALES
KING OF PRUSSIA WHITE FLINT
TYSON'S CORNER

Clientele

Receive the introductory Sampler Collection valued at $50 for $18. Send your request to Clientele, 515 Madison Avenue #1318, New York, N.Y. 10022 or call toll free 1-800-327-4660 for information.

Please specify N/Dry or N/Oily with your request.

Q&A

Staying slim *after* dieting... signals of inactivity...

I recently lost ten pounds. That was half the battle. The other half: maintaining my present weight—for good. I'd like to find a practical way of eating and exercising that I can live with. Any suggestions on how to start?

Congratulations—not only on your recent weight loss but for your continued enthusiasm. Unfortunately, some studies show that no more than 6 percent of all dieters who lose weight manage to keep that weight off for years on end. Recognizing the need to develop healthful—lifelong—eating and fitness habits is a good first step. More help: two booklets—*After the Diet . . . Then What?* by Henry A. Jordan, M.D., and Theodore Berland, and *Your Active Way to Weight Control* by Charles T. Kuntzleman, Ed.D.

Only 6 percent of dieters who lose weight keep it off

Both booklets are founded in the principles of behavior modification—i.e., they show you how small changes in your life style can lead to big payoffs in the way you look and feel. For example, under the heading "Basic Eating Styles," Dr. Jordan lists ten simple steps you can follow to learn good eating habits: "1. Try to eat with others. 2. Eat slowly and never on the run. 3. Choose foods which must be eaten slowly. 4. Take smaller portions than you feel you can eat. 5. Wait five minutes before taking seconds. 6. Don't use food as a reward or for relief. 7. Enjoy what you eat. 8. Don't save the best for last. 9. Don't clean your plate. 10. Eat only when you are hungry."

Other sections discuss meal planning and preparation, ways to modify your eating style for special occasions—such as party or restaurant dining, and means for handling the inevitable setbacks and frustrations.

Dr. Kuntzleman's book not only provides instructions for dozens of simple exercises, but it shows you how to evaluate whether or not an exercise is right for you and suggests ways to make exercise more fun. (The more you enjoy exercising, the more likely you are to continue.)

The booklets are available for $1 each. Write: Turnaround Workshop, P.O. Box 8688, Clinton, Iowa 52736.

Sometimes, when I haven't exercised in a few days, my muscles begin to twitch and I feel more tired, irritable than usual. Are such "symptoms" of inactivity normal?

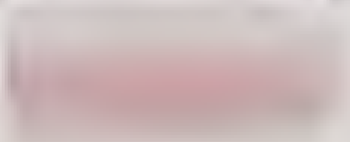
"You should be pleased. The feelings you describe simply indicate that your body has been tuned to the point where it recognizes the need for exercise," says Howard F. Hunt, Ph.D., chairman, department of physical education, University of California at San Diego. "Irritability, restlessness, and difficulty falling asleep are the most common ways by which your body lets you know that it needs exercise (in much the same way that hunger tells you to eat). People who are out of shape do not experience these sensations. Once you've reached a certain level of fitness, though, your body becomes accustomed to burning off excess adrenaline regularly, signals you when the adrenaline level is building up again.

"You don't have to be a super-athlete to feel the symptoms of inactivity. Anyone who usually walks an hour a day or jogs regularly, will receive such signals when she stops." ▽

SEMICID. THE CONTRACEPTIVE THAT DOCTORS RECOMMENDED 18,000 TIMES IN 6 MONTHS.

Who knows more about contraceptives than doctors? Wouldn't it be reassuring to know that the contraceptive you use is one that many doctors recommend to their patients? It can be, if you use Semicid.®

SEMICID. SAFE AND EFFECTIVE.



Actual size suppository

Semicid is a small, safe, effective contraceptive suppository that's so simple to use, you'll use it consistently and correctly. What makes Semicid effective is the spermicide that is most recommended by doctors, nonoxynol-9. As a matter of fact, Semicid has been recommended by doctors 18,000 times over a six-month period.

For best protection against pregnancy, follow directions carefully, and allow the Semicid suppository to dissolve. This gives you double birth control protection: a physical barrier and a chemical barrier that work together to immobilize and kill sperm. If your doctor has told you that you should not become pregnant, please discuss Semicid with him before use.

SEMICID. SIMPLE AND NATURAL.

Semicid doesn't affect your spontaneity or offend your senses. It has no unpleasant odor, nor does it run like messy foams, creams or jellies. And it's not awkward to use like the diaphragm. And because you know doctors recommended Semicid 18,000 times in six months, you can feel confident in Semicid as your choice for an effective method of birth control.

SEMICID DOESN'T EFFERVESCE LIKE ENCARE.

While some Semicid users experience irritation in using the product, Semicid does not effervesce the way Encare does.

It is essential that you insert Semicid at least 15 minutes before intercourse. Semicid is approximately as effective as vaginal foam contraceptives in actual use

---

Available without a prescription

ASK YOUR DOCTOR

© 1981 WHITEHALL LABORATORIES DIVISION, NEW YORK, N.Y. 10017

NEW BEAUTY FRONTIERS

(Continued from page 510)

working women. Mr. Bergerac continues, "It isn't necessary to run a cosmetics business like a competition or a race. A woman buys a product because she knows and has respect for the name. When she finds she likes it, she goes back for more. She doesn't want 'hype.' She wants effectiveness and safety." What she's also getting, apart from Revlon's leading position from a color point of view, the fact that Revlon constantly updates makeup technology to improve its wearability, durability, and practicality. . . . (Latest examples: two extra long-lasting, fast-drying nail enamels, Super Nails, by Natural Wonder, made chip-resistant with special resins, and Ultima II's Resilience.)

What else lies ahead for the American consumer? "Body care," Mr. Bergerac says. "In this country, after a shower or bath, a woman puts on her robe. In Europe, she puts on her body cream as a matter of course . . . and this thinking is beginning to come here as a result of the serious emphasis on health and fitness."

You can expect a proliferation of products to improve body texture at beauty counters—particularly following changes caused by weight loss, diet, pregnancy, fatigue, or simply by leading a too-sedentary life . . . for the leading cosmetics manufacturers have been studying the ongoing "pursuit" of health and fitness, in order to find ways to translate it into valid beauty products.

This month sees the introduction of Spa de Pantene—a series of products for the body meant to be used in a regimen that parallels the "cleanse, tone, and moisturize" steps used in facial skin care. Owned by the Swiss pharmaceuticals giant Hoffmann-La Roche, Pantene, well established in the hair-care field, is expanding into the skin-care area of beauty for the first time.

At Payot, Walter Klingman, executive vice president of Colonia, the parent company of Payot, says, "People are becoming more conscious of their bodies, of being healthy and fit . . . and as a result they're also starting to accept body-treatment products. However, in order for body-treatment to be accepted in the U.S., we have to take certain things into account. We tend to shower and bathe more frequently than other nations, so the cleansing process of body-treatment regimens has to extend into the bath area, formerly approached only in terms of fragrance products. Payot products," he promises, "will be different" . . . to be introduced here early next year and geared to specific uses, offering a regimen of massage and exercises taught at special Payot counters. Toward the end of 1982? A new New York City Payot salon.

When Estée Lauder brings her first body-treatment line—aptly named the European Body Treatment Spa—here from Europe this month, with typical Lauder expertise nothing will be forgotten. Experts in leotards will demonstrate body firming/shaping exercises at the counter and "individual body-care clinics" will be held in stores across the country to explain each of the products thoroughly. There's a choice of three ways to bathe, four ways to moisturize and/or condition body skin, a Special Treatment Foot Creme (antibacterial, antifungal), an Extremely Effective Anti-Perspirant, and a European Massage Creme.

As Leonard Lauder, president of the company, said, "Education is a vitally important aspect of the industry. We find the consumer is hungry for information . . . which we believe in delivering. Not a day goes by when we don't reassess our training methods, because the consumer is continually coming up with new questions, different needs.

"Once she wanted to be taught how to wear makeup; now she wants to be taught how to look as if she *isn't* wearing it when she is. But it's in the skin-care area that receiving the right information is so crucial. When we introduced Age Controlling Creme last year, we ran a number of 'tabletop' skin clinics on a one-on-one basis; they were extremely successful; for, just as a woman knows it's common sense to follow a regular exercise, rest, and diet routine to stay healthy, so she's beginning to accept that, for a fit skin, she has to follow a skin-care regimen. Where it's feasible for a 'star' product to stand alone, we believe in it, but that doesn't mean walking away from 'skin typing.' There are subtle differences that have to be addressed and that isn't always possible with a single product."

Somebody who believes wholeheartedly in expert advice delivered at the counter is Lindsay Owen-Jones, president of Cosmair Incorporated, the U.S. licensee for Lancôme and L'Oréal. As he puts it, "The most important aspect of the cosmetics business in the '80s will be in the delivery of information, and this obviously means the role of the beauty advisor becomes more and more important. I don't believe in gadgets, computers, charts because, whether we like it or not, women use products in so many different ways, and it is the *personal* approach that can make all the difference between success and failure.

"Take our major skin-care product, Nutribel, which 'nourishes' as well as 'moisturizes' the skin. We know some women use it as a night cream, others as a moisturizer beneath makeup, still others as the only product they like to wear on the skin. . . . Where we score is being involved in both the pharmaceuticals *and* beauty businesses, which means we have a better basic understanding of how the body and skin work, emphasized by the validity of the research on everything we do.

"We're committed, for instance, to helping what I call the 'baby-boomers,' that enormous chunk of the population born after the War, and just arriving in their late thirties, early forties now. They're not prepared to accept looking older, as other generations accepted it . . . because they *know* it's possible to stay looking and feeling younger longer and longer . . . providing they put fitness and health on their beauty timetable." ▽

Lotus

Pierced Earrings

Vermeil, sterling silver and enamel earrings from China... Beautiful gifts for your holidays. Send $2.00 for our new full-color catalog.

532 San Anselmo Ave
Department V10-81
San Anselmo, CA 94960

NABOKOV ON TOLSTOY

(Continued from page 555)

which Tolstoy somehow manages to convey.

No wonder then, that elderly Russians at their evening tea talk of Tolstoy's characters as of people who really exist, people to whom their friends may be likened, people they see as distinctly as if they had danced with Kitty and Anna or Natasha at the ball or dined with Oblonski at his favorite restaurant,* as we shall soon be dining with him. Readers call Tolstoy a giant not because other writers are dwarfs but because he remains always of exactly our own stature,** exactly keeping pace with us instead of passing by in the distance, as other authors do.

And in this connection it is curious to note that although Tolstoy, who was constantly aware of his own personality, constantly intruding upon the lives of his characters, constantly addressing the reader—it is curious to note that nevertheless in those great chapters that are his masterpieces the author is invisible so that he attains that dispassionate ideal of authors which Flaubert so violently demanded of a writer: to be invisible, and to be everywhere as God in His universe is. We have thus the feeling now and then that Tolstoy's novel writes its own self, is produced by its matter, by its subject, not by a definite person moving a pen from left to right, and then coming back and erasing a word, and pondering, and scratching his chin through his beard.* ▽

*"Those very particular sensations of reality, of flesh and blood, of characters really living, of living on their own behalf, the main reason for this vividness is due to the fact of Tolstoy's possessing the unique capacity of keeping time with us; so that if we imagine a creature from some other solar system who would be curious about our time conception, the best way to explain matters to him would be to give him to read a novel by Tolstoy—in Russian, or at least in my translation with my commentaries." VN deleted passage from the section. Ed.

**"The Russian writer Bunin told me that when he visited Tolstoy for the first time and sat waiting for him, he was almost shocked to see suddenly emerge from a small door a little old man instead of the giant he had involuntarily imagined. And I have also seen myself that little old man. I was a child and I faintly remember my father shaking hands with someone at a street corner, then telling me as we continued our walk, 'That was Tolstoy.' " VN deleted passage from the section. Ed.

*VN continued, but then deleted, "and then getting cross with his wife Sofia Andrevna for letting a noisy visitor into the neighboring room," Ed.

(Continued from page 520)

without thinking, 'My God, am I going to go through the rest of my life with this! And it's not going to get better; it's going to get worse.' "

Would she have had a face-lift if her husband had lived is another question. She thinks she might have had her eyes done eventually; she had talked about it, but her husband thought it was a crazy idea—to him, she looked great as she was. Which may have been less objective truth than love-is-blind vision. But of all the reasons women give for not having plastic surgery—they just don't think about their looks that much; they do but they're terrified of surgery (in her book, *Breaking Out of the Middle-Age Trap,* Leslie A. Westoff quotes Lauren Bacall: "I don't have the guts . . . what if they made a mistake, cut a nerve?")—few are more convincing than their reflection in the eyes of an adoring man.

"You take a woman who is extremely secure," says Mio Fredland, M. D., clinical assistant professor of psychiatry at The New York Hospital-Cornell Medical Center, "she has had a stable upbringing, and she's in a stable marriage, close and loving. In a situation like this, the couple see each other pentimento: in the mature woman, the husband can see the young girl as well, just as she sees the boy in him. It comes through in their lovemaking . . . in every aspect of their life together. There isn't that compelling need to alter the image."

If such a relationship can cancel out that need, the absence of it—or a break, such as death or divorce—can create the need in a hurry. So can a late start on a new career—or fear of competition in an established one. So, in an attractive adult, can a physical trait that was ridiculed in childhood—a large nose, a drooping fanny. So, most of all, perhaps, can the need to alter one's image be triggered by the signs of aging and the dread of being rejected as less desirable, less vital, less competent. There is no question that a face-lift is a viable answer—an immediate solution to the immediate problem. But as the three interviews below suggest, there is some evidence that the solution sometimes breeds problems of its own:

"I don't want it known, because there's an evil connotation to doing anything like that. Bad. Something to be embarrassed about . . . as though someone in your family were in a mental institution, or you'd had an abortion. These are all in the category of things you're supposed to keep secret. Socially, they're not completely acceptable yet. There are people who would think of me differently . . . as less of a person or super vain or something to gossip about. It's like saying you have false teeth. People just don't go around saying it, or that they've had a face-lift . . . it's no longer the original model.

"A couple of years ago, I decided I would not do anything with plastic surgery. And I'm angry that people feel they have to. On the other hand, you can't ignore it completely. It's like clothes . . . you can say, 'I'm not going along with that. I'm going to wear only what I like.' But you can do that only up to a point, then you begin to look like a real eccentric—imagine wearing a miniskirt when skirts are down to the ankles. So you can fight it for a while, but you are affected. If you're well known and you want to make a big feminist thing of it, I suppose you can. But I'm not that involved in Women's Lib, and I don't feel like fighting that war.

"I just happen to be one of those people who resents having to grow older . . . and giving up some of the pleasures of life . . . affairs, for instance. You see a lot of women who can't begin to look for a man because they're over forty. Women who are older are not supposed to be worth anything."

***

"I had a terrible conflict—I think most women who are not entirely vain would have—and this has to do with the feeling you have of yourself as an honest woman and as a feminist: why should you give in to this nonsense of having to look young? Then, four years ago, I started this local political organization, and I found that some of the younger men—forty-year-olds—were treating me like a little old lady, sort of talking over me and around me. I felt my position of leadership in the organization was being undermined because I looked like an old lady. The difference between the

"I just don't want to look older"

way they treat me now and the way they treated me then is day and night.

"Age in this culture is something to be avoided. I think it must remind people of death, or of their nagging parents. . . . When you look old, you have to swallow a great deal. There's no doubt about this in my mind."

***

"People don't announce this sort of thing; it just isn't done. It's not how I feel about it, but how people would respond to me. And I don't want to risk losing anyone that I'm particularly interested in. So to some extent, there's a feeling of dishonesty. . . . It isn't that I think there's anything wrong with being older; I just don't want to look older. In this culture, if you're older, you are, in a sense, discriminated against. You're treated differently . . . if I want to get rid of some man, I tell him how old I am and he always seems to vanish immediately. As a rule, I avoid the subject of age. I don't lie, but I'm very evasive. . . . Once in a while, I go out with a man who is about fifty-five, and I've seen faint scars—having had it done, I know where to look and what it looks like. And don't think I haven't had a few men put their hands all through my hair, searching . . . I know what they're searching for!"

The three women quoted above are, pseudonymously and in order of appearance: Sarah Coolidge, fifty-three, a writer, mother of a twenty-year-old son; shortly after her face-lift last year, she separated from her third husband. Rosemary Connell, sixty-six, free-lance journalist, active in community politics, married to her third husband ("He said, 'If it makes you happy, fine.' I don't think he could tell the difference . . . when you're married to someone you don't see them anymore. I didn't tell my son, but I did his wife. I don't know if she told him; he hasn't mentioned it"), had a face-lift two years ago. The youngest of the group, Gloria Stern, forty-six, a corporate trial lawyer, single, also had a face-lift two years ago. But it was more in the nature of a touch-up. Her first surgery was at the age of forty ("I looked on it as preventive medicine").

All three women are happy with the results and, when the symptoms reappear, they're pretty sure they'll go back for further surgery. (Gloria Stern is sure: "A lot of people have a problem adjusting to aging. And they go to an analyst. And the analyst charges them in one year what the surgeon charges for a face-lift. So there are two ways of dealing with it. You can either grow old and adjust to it. Maybe. Or you can not adjust to it, and just get it fixed real quick. I think that's a much better way; you don't have to adjust to anything.") So how come the feelings of dishonesty, embarrassment, guilt, of throwing in the towel? Why the pains to keep it secret—the Fellini-esque antics to catch it out?

The truth of the matter is that here, of all places, we live between two apparently irreconcilable polarities. On the one hand, we are urged to be and look as young as we can and as sexually attractive as we can for as long as we can. And on the other, we have the long, punishing shadow of our Puritan tradition to reckon the wages of our vanity and sexuality.

"Many times," said Michele de Santene, New York therapist who has also had a face-lift, "people haven't fully clarified it within themselves: is it perfectly all right to have a face-lift? Is it something one is entitled to? Or are they afraid it would be considered superficial, that it implies a side of themselves that they don't like to show . . . acknowledging a liking for one's self that they might be adverse to having known . . . acknowledging, maybe, a veneration for the physical self when they think they should develop only their intellectual self? Or, to a religious person, it may be seen as altering God's creation."

In the view of psychiatrist Mio Fredland, the clue to the guilt women feel about cosmetic surgery lies in the fate of Hester Prynne: "It's really a kind of extension of the Scarlet Letter ethic. And it has to do with the way the women of this generation were brought up, which is that if you had sexual intercourse before marriage and went out in the street the next day, everybody would know. And this terrible thing was the direct consequence of having made yourself alluring. So to be alluring—and make no mistake, allure, sexual enticement is what it's about—becomes associated with sin. You're only supposed to be alluring for as long as God made you to be; to push it—to have a face-lift—is tantamount to going out in front of the Waldorf Astoria in black lace stockings and a red garter belt.

"What else is involved here is an extension of the feminist ethic: women are *furious* that they have to do this—to look younger, to continue to be alluring. But they *want* to. And that is a sign of health. . . . Not everybody, by the way, has this conflict. There are some people who have got a healthy—not an excessive—amount of body narcissism. They exercise, they dress well, they like to look attractive, and they want to correct what they find unattractive. Now that plastic surgery is available to them, they'll do it, because they take pride and pleasure in their looks."

Is this likely to become the standard attitude? Plastic surgeons, who are seeing younger and younger patients (Daniel Baker cites a woman in her mid-thirties) with fewer and fewer hangups say that it's already beginning to happen. One way or the other, it could be just enough of an influence so that, in time, the woman for whom the big question now is not so much, "Do I want it," as *"Is it okay to want,"* will answer—guiltlessly—yes. ▽

LEVERAGE*

Silver and gold are more precious with leverage.

IPMC is one of few companies that can offer its clients the long-term advantage of leverage.

Knowledgeable investors are seeking insurance against catastrophic inflation. They're turning to us. Our trained account executives can show you how to get the maximum advantage from leverage.

IPMC is registered as a commodity trading advisor with the Commodity Futures Trading Commission.

***The ability to use a smaller amount of money to control a total investment worth much more.**

Toll-free (800) 327-5587 In Florida (800) 432-5579

IPMC International Precious Metals Corporation

6451 N. Federal Hwy. VG10-81
11th Floor, P.O. Box 24400
Ft. Lauderdale, FL 33307

Send me your FREE investor's guide.

Home Tel. (_____)_____

Bus. Tel. (_____)_____

Name _____

Address _____

City _____

State _____ Zip _____

Send $5 for the new 224-page Steuben Catalogue

The classic Steuben apple. One of 180 designs in pure crystal—bowls, vases, ornamental objects, animals, jewelry, and major works. From $95.

☐ I enclose $5.00. Please send me the new 1981-82 Catalogue, to be mailed beginning early October.

Name_____

Address_____

City_____

State_____ Zip_____

STEUBEN GLASS
Fifth Avenue at 56th Street, New York, N.Y. 10022 VO

COLLECTING BOOM

(Continued from page 546)

represents the culture that produced it—art as cultural symptom. I am not speaking about the old cliché, much abused and misapplied, of art's *reflecting* society but rather of a kind of embodiment of a culture in the work of art.

The recognition of the implicit meaning of American paintings has spurred a great art-historical adventure, in which American scholars have taken the lead over the last decade and a half in filling in the empty spaces of the "barren period." Names such as Lane, Heade, Gifford, Bradford, Bricher, Casilear, Silva have been added to lists that already included the better-known Hudson River men—Cole, Durand, Kensett, Church, Bierstadt. Western artists such as Miller and Farny have been rediscovered. (It has become clear that Bierstadt was not the only artist who went West.) Western photography has also been much admired; such master photographers as O'Sullivan and Jackson are bringing the Western experience to audiences again as they did a hundred years ago.

The marketplace has responded to all this activity accordingly. But quite apart from the sensational attention afforded such paintings as Church's "The Icebergs"—sensational because it was lost, because it was found, because it cost so much ($2.5 million), and even because of its weight (five hundred pounds)—American art of the nineteenth century is finally being valued by collectors for its own sake.

Maxim Karolik was a transplanted European who could come to this country with fresh eyes—to see what native Americans could not see. The European audience has yet to recognize the genuine achievements of pre-1945 American art. But the greatest private collector of European art, Baron Heinrich Thyssen-Bornemisza, is—in a kind of Jamesian twist—forming a major collection of American paintings. And, significantly for the nation's cultural heritage, American collectors have begun to value their own art. Major collections of the highest quality are being formed; among the most important, the Terra, Lano, Wolf, and Ganz collections.

Why, we may ask, is this happening *now*? The answers are obvious but not fully understood. Each age, in its own self-interest, agrees to denigrate that previous to it. The nineteenth century is moving into the distance, out from under the present century's shadow. Does the twentieth-century emergence of the United States as a major world power give the art of a more modest century a special sheen? Does political power incubate a sense of historical pride? Do the economics of scarcity focus the attention of the marketplace on what might become negotiable esthetic stock? Does the old "coming of age" idea still hold true? (As a country, we are always, of course, "finally" coming of age.) Was the quality of the art always there, to be at last tardily perceived? Has scholarship, its indefatigable industry revealing what was lost, hidden, and neglected, invoked the glamorous old story of revival and revision?

All these undoubtedly enter in. Most important to me, however, is that the art has catalyzed the kind of self-questioning inseparable from any serious historical enterprise. We have been stimulated to examine our values, to understand their origins, to meditate on continuities and discontinuities, to—in a word—research our identity as a culture.

To speak of any kind of identity is difficult, and many people shy away from it, as though "naming" it would lessen or restrict it in some way. In *William Wetmore Story and His Friends* (Da Capo Press), Henry James wrote of the American in Europe who had an "absolutely undiminished possession of the American consciousness. This property he carried about with him as the Mohammedan pilgrim carries his carpet for prayer, and the carpet, as I may say, was spread wherever the camp was pitched." Though American pilgrims in Europe may have had this consciousness, Americans here often have had difficulty *realizing* it. Such realization has involved apprehending a cultural identity that Americans traditionally have found hard to isolate and value.

We have been in a peculiar position vis-à-vis European culture. Three thousand miles of space have translated into psychological distancing that allows full play for those comedies of self-identification inseparable from young and insecure cultures. From our "provincial" position, we have had to come to terms, like any "minority," with weighing separationist versus integrationist cultural tactics. Cultural or national identity emerges riskily from this process. It is something endlessly sought but impossible to avoid. It is as much process, perhaps, as conclusion.

Defining national characteristics in art is to my mind an important task in a culture obsessed with its own nature. Many find this activity unwelcome. Some see it as chauvinist. Others see it as stressing local or regional properties that remove art's universal (i.e., international) relevance. The definition of national characteristics has, for me, nothing to do with these matters. Identity is self-referential and comes out of self-understanding and self-acceptance, with the values that confidence affords.

The collecting of American art today seems to me to be the sort of serious collecting that comes out of positive self-valuing. American art, no longer conceived either as provincial borrowing from Europe or as chauvinistic declaration of artistic independence, is beginning to be seen and appreciated for its own sake as the rich and compelling expression of a national identity shaped by both indigenous and imported factors—as its people are—with a character indicative of American experience. That experience, in the nineteenth century, included the civilizing of a continent, a virtual national unanimity about God's blessings on the nation and the land, and a firm determination to produce an art worthy of God, nation, and nature.

The great American collector is not only willing to endorse positive readings of the national identity in American art through heavy investments, in the past more often allocated to European masterpieces. He is also curating the best of America's past for America's future. I have always thought of private collecting as a kind of rescue operation. This is especially true of the American works, which often have grown dusty with neglect. Retrieved from oblivion, reinserted into history with constantly accelerating scholarship and documentation, these works are helping us to rediscover our national heritage in our art.

Gathered together through the idiosyncracies of the private collector, the works record more than the vicissitudes of taste. Seeing a collection—paintings in unique isolation and

aggregation—our perceptions frame new problems. Thus, the Ganz collection pictured here offers—among other discoveries—numerous paintings of children, and in so doing asks a question about the cult of the child in America from the 1860s to the 1880s. Why are artists like J.G. Brown, Winslow Homer, Seymour Guy, S.S. Carr, and Eastman Johnson preoccupied with this juvenile iconography? What does it say about children in American life at that moment?

Provocative problems are often cued by such personal thematic collecting, and that is a contribution on the collector's part. But even more, such collections, in their explicit confidence in the art collected, in their visual satisfactions and philosophical and cultural revelations, aid us to ponder those ambiguous and misunderstood questions about the national self. Whatever concept of self one is dealing with, whether personal or national, it is always a help in this world, it seems to me, to have one. ▽

Barbara Novak *is a distinguished professor of art history at New York's Barnard College and Columbia University and author of "American Painting of the Nineteenth Century" (Harper & Row) and "Nature and Culture" (Oxford University Press).*

LIVING WITH ART

(Continued from page 546)

their characteristic passion for learning, began reading about and studying that particular period in American art. They continued to take art-history courses together (a shared interest that preceded their collection by a few years), visited museums wherever they traveled, talked to curators, art dealers. And bought paintings. Two or three times a year, they traveled to New York City to look and to buy. One of the greatest influences on their collection was Stuart Feld, partner in the Hirschl & Adler Galleries, who also encouraged them to buy period frames whenever they could.

Their rule of buying: Both of the Ganzes have to like something; either one has power to veto a potential purchase but, as Jo Ann said, "It is seldom exercised."

Little wonder. Theirs is a marriage founded on mutuality of interests, loves, ideas. "Quality is always our hallmark," Julian explained. "As private collectors, we aren't obliged to include examples of every artist. By limiting the time span (the concentration of the collection is in the third quarter of the nineteenth century), we can look more deeply and intensely at a smaller area. Also, we sometimes may make an exception to our own rules, include a piece that is not strictly from that period."

John Singer Sargent's "The Sulphur Match" is one outstanding example of an exception. "It was love at first sight," Jo Ann said. "At first, we thought it was too impressionistic, too late for our collection. But we found its charm and beauty so great that the possible inappropriateness was outweighed. If a picture is wonderful enough, we can always find a place for it."

But assembling the collection was not just a matter of acquiring more things; the Ganzes also carefully weeded out lesser examples as they found better ones, and discovered as they did so that culling the collection just made it better. And always, they bought only what they wanted to live with in their home; they have never believed in buying art to store it away.

Theirs is a persistent search for the calmer reaches of American beauty—the beautiful and the classic; the tempestuous is not for the Ganzes. "The serene, the ordered, appeals to us because we lead a life of harmony together," said Jo Ann. All of their paintings are gentle, reflective, in soft, reassuring colors. No human endeavor more active than fishing or silently rowing a boat across a placid lake is shown.

"Landscape is the least controversial, most approachable subject," the Ganzes believe. "In the period that we collect," said Julian, "American landscape is the finest in the world." Their landscapes depict a fresh new country, still unspoiled—with an innocence that largely disappeared after the Civil War. They have made "pilgrimages" to the places depicted in the paintings they own: to Lake George, in New York (they have John Frederick Kensett's rendering of it); to Lake Nemi, Italy (Sanford R. Gifford did their oil of it); to Yosemite (they have Albert Bierstadt's particularly calm version). And sometimes, when they are fly-fishing, they see a "Church" (Frederick Edwin Church) sunset, or notice a formation that looks like Kensett's painting of rocks. Art pervades their private reality.

As serene and beautiful as any of their landscapes, the Ganzes' house, located on one acre of the former Phipps estate, offers an ideal setting for the collection. Designed by California architect Alfred T. Gilman, the main part of the house is a "pavilion"—Gilman's word—with a definite Japanese feeling that has been linked to an existing small Tudor cottage (now a guest house and office). There is an extraordinary give and take between the art and the architecture. "People come here expecting a nineteenth-century house," Jo Ann said, "and they are astounded by what they see." Every room looks out on a green vista studded with fragrant eucalyptus trees, bushy sago palms, ancient tall palms—splashed with white cyclamen, espaliered pyracantha, flowering pear trees. There is birdsong and cooling glimpses of water: a decorative pool filled with koi (Japanese carp) greets you at the front door, continues into the atrium; the swimming pool at the back of the house is surrounded by loquat and kumquat trees.

Inside, too, there are flowers everywhere—mostly from the Ganzes' own garden—arranged by Jo Ann, always with great care so that they do not compete with the paintings. Every effort has been made to give the collection the very best home: each watercolor (not charcoals or pastels) is covered with UV-3 or UV-4 Plexiglas to filter out harmful ultraviolet rays; some of the skylights are partially made of this material. Each window is treated with a sun-filter coating and also has tall pierced shutters that can be pulled across to block out strong sunlight. The Ganzes hang their paintings with enormous thought and care: "Presentation is one of our favorite subjects," they say. "We have fun moving pictures around, finding the most effective juxtaposition. Because neither of us draws or paints, we feel our contribution to the art is the way that we present it."

The Ganzes' unusual collection of American marble sculptures punctuates the paintings, acts as counterpoint to them, intensifies the feeling of calm in each room. "Touch them," the Ganzes urge visitors, "the tactile quality is essential to the work." "The sculpture," Julian explained, "was always difficult to find. It was an area that lagged behind the paintings—and we wanted only the most lyrical and beautiful examples."

Art has permeated the Ganzes' lives in other ways. Most of their entertaining revolves around giving dinners and receptions for visiting curators, art historians, conservators, other collectors. (Both Jo Ann and Julian are consulted by the museum world: they are active on Boards of the Los Angeles County Museum of Art; Julian has been a panelist at a symposium held at New York City's Metropolitan Museum of Art, and participated in panel discussions on collecting at Yale University and at the Los Angeles County Museum of Art.) When there are six or more to dinner, food is often Chinese—some of the most superb Chinese food found in a private house—prepared by the Ganzes' Chinese cook, Chang, and his wife, Lam-Tai. The wine comes from Julian's very fine cellar—in its way, as fine a collection as their art. Whatever the Ganzes set their hands to is done with intelligence, thoroughness, expertise, and love.

Theirs is a balanced life, too, with time to exercise, time to enjoy the outdoors. Jo Ann and Julian run three miles together three or four times a week, work out with exercise machines that keep them limber for the skiing (in Sun Valley, Idaho), fly-fishing, hiking, and tennis that they also enjoy.

A lot of living goes on in this house. ▽

THE ESPRIT TOTE

Strong roomy tote bag is made of cotton twill. Colors— olive, rust, taupe with black ESPRIT; navy, red with white ESPRIT. $8.50 (+$1.50 shipping and handling) CA, CO, FL, GA, IL, MO, NY, NC, TX, WA residents add sales tax.

Qty	Color	Size

☐ CHECK/MONEY ORDER ☐ VISA
☐ MASTER CHARGE ☐ AMERICAN EXPRESS

CARD NO

SIGNATURE

NAME

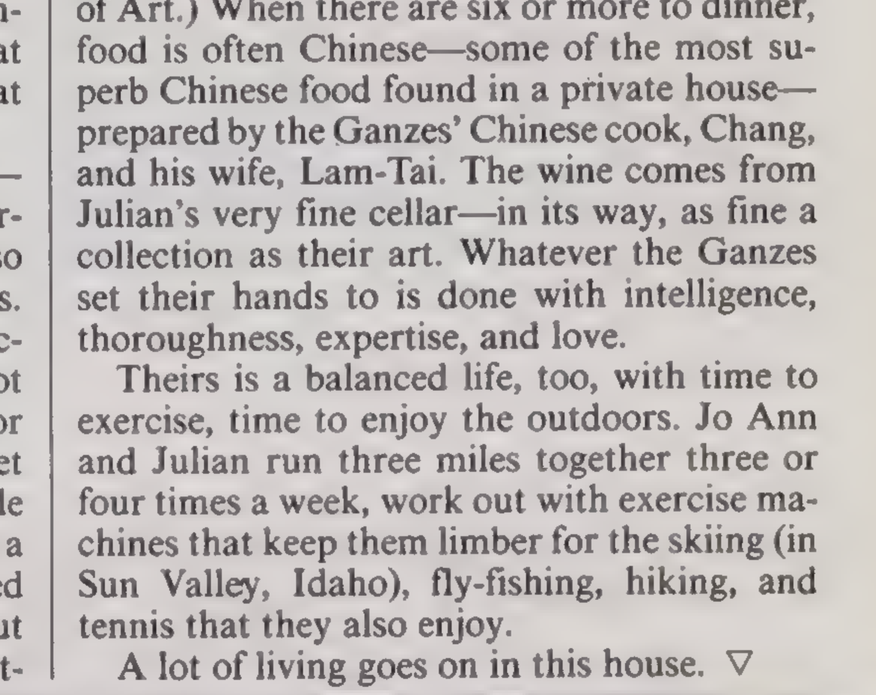
ADDRESS

CITY STATE ZIP

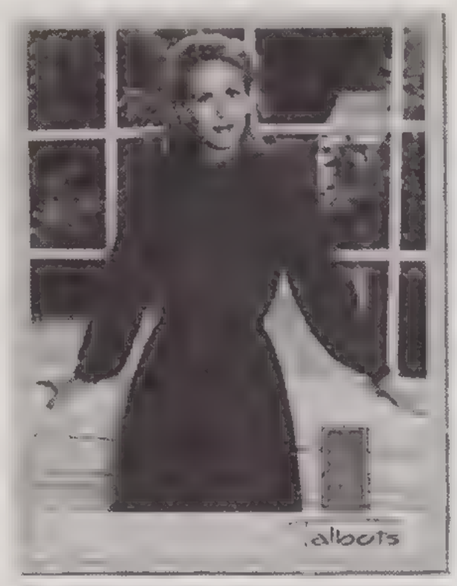
Unconditional guarantee—return within 10 days for full refund

☐ Please send me your new full color catalog for $1.00/ free with order.

ESPRIT 709 Minnesota St., San Francisco, CA 94107



Where the well-dressed woman shops.



The Talbots Holiday I Catalog is filled with timeless sportswear, dresses, shoes and accessories. For a free subscription, call toll-free ***800-225-8200*** *(in Mass. call 800-232-8181). Or write The Talbots, Dept. ND, Hingham, MA 02043.*

Name

Street

City *State* *Zip*

The Talbots

Call or write for the store nearest you.

ORIENTAL SILK Co.

Imports
"LARGEST SELECTION OF CHINESE SILKS"
Mail Order Specials

Chinese Silk Noil 35/36"w	$5.95 yd.
Spun Silk 35/36"w	$8.95 yd.
Silk Chiffon 42/44"w	$6.95 yd.
Printed Chiffon 36/42"w	$12.95 yd.
China Silk 45"w	$5.95 yd.
Silk Satin 45"w	$8.95 yd.
Palace Silk Brocades 36"w	$8.95 yd.
Crêpe de Chine 36"w	$9.95 yd.
Crêpe de Chine Prints 36"w	$13.95 yd.
Satin Stripe 44"w	$18.95 yd.
Crêpe Satin 45"w	$16.95 yd.
Silk Velvet 45"w	$16.95 yd.

Also Tussah and many others.

Prices Subject to Change
U.S. $1.00 Deposit for each Sample

WHILE STOCK LASTS

Habotai Silk 44/45"w (Off White)	$5.95 yd.
Silk Twill 36"w (White only)	$5.95 yd.
Pure Wool Crêpe and Gabardine 58"w (12 Colors)	$16.95 yd.

Visitors Welcome
Oriental Silk Co., 8377 Beverly Blvd.
Los Angeles, CA 90048
(213) 651-2323

IRRESISTIBLE DAY

(Continued from page 501)

and flags and mounted men in armor; and a procession of carriages and outriders, complete with a map of who rode where and who dressed up as what?

The London *Times* of July 29 carried just such a freehand numbered map, with every last dignitary identified and a brave stab at distinguishing the semi-state postilion landau (a favorite of Queen Victoria's) from the 1902 state landau (light maroon in color, heavy on gold leaf) and the Glass Coach, prerogative on this occasion of the bride. The *Times*'s readers were also urged to distinguish mares from geldings, and geldings from brave stallions, among the Oldenburg horses that had to go at a cracking pace all the way to St. Paul's and not falter even on Ludgate Hill.

What we saw throughout the day was, in fact, a coded spectacle. Everything meant something, and in most cases it had meant it for a very long time. Even where it was comparatively new, as in the case of the flowers along the route, coding was fundamental to it. Someone had realized, that is to say, that with so much scarlet around it was better not to compete. Petunias, verbena, phlox, and marigolds were pressed into service, therefore, and to viewers with a lively sense of color, there was indeed something pleasantly cooling about the swatches of pink, mauve, and silver that moved in and out of the picture.

But when the cameras pulled away and we could glimpse whole sections of the procession, we saw that this was in essence an *entrée* on the grandest scale, a carnival, a state ballet. It had elements of the ornamental patterns common in festivities in seventeenth-century Florence, of the Carrousel des Chevaliers that inaugurated what is now the Place des Vosges in Paris in 1612, and of many other state occasions that had been programmed, hour by spectacular hour.

The parallel didn't always hold up, of course. On July 29, everyone in sight was rectitude personified. This royal occasion did not have those elements of built-in buffoonery that allowed for the release of high spirits in earlier times. Imitation fauns and satyrs did not bring up the rear of the procession. As for the men in armor, they all rode in the same direction and with no thought of jousting.

But half the fun of those old paintings and prints lies in the demeanor of the crowd, and here the 29 of July was in a very high class. This was a crowd that Chaucer would have recognized, and Shakespeare, and Hogarth, and Thomas Rowlandson of the magic touch in watercolor, and Charles Dickens. Though vast beyond expectation, this was a good-natured, unhurrying, peaceable sort of crowd. If there had been savagery south of the river not many days before, an effective truce operated on this day, with blacks and whites side by side along the railings outside Buckingham Palace.

Once or twice during the day it was possible to wish that the camera would leave the young couple to their speaking looks and swift confidential glances. In St. Paul's Cathedral, especially: Christopher Wren's interior can never have looked more majestic, and I for one would have given a silver doubloon to rake over the congregation with a telephoto lens.

As to that, readers of Anthony Powell's novel-series *The Music of Time* will remember how the service of thanksgiving for victory in Europe in 1945 was remarkable above all for the Proustian interplay between one misplaced thanksgiver and another. As Mr. Powell's niece, Lady Antonia Fraser, was one of the commentators on July 29, she could have been encouraged to continue the family tradition.

As it was, we had to be content with watching how even the simplest and most familiar hymn was wrung out of the Cathedral choir with gestures more appropriate to the immolation scene in *Götterdämmerung.* If attention flagged during the long pause in the vestry, we had only to replay in our minds what may well have been one of the greatest *coups de théâtre* in hymeneal history—the moment at which the full extent of that almost preposterously long train was stretched out on the bright red carpet. Besides, we would have had to be made of poor and grudging stuff not to be in high good humor by then. There was something irresistible about that day, and when the choir sang "O let the nations rejoice and be glad," it was possible to believe that, just this once, the nations would do as they were told. ▽

NEW SPIRIT

(Continued from page 491)

What Edwardian eye, for instance, would see, as we do, in Diana, Princess of Wales, with her longish nose and casual shake of hair, the face of the romantic heroine of the Western World? Or, look at the movies as a barometer of taste. Here, in the 'thirties, the casting of a Bette Davis or a Katharine Hepburn in a leading role was considered somewhat riskier than drawing to an inside straight. And now along comes a Meryl Streep with her spare, Dutch-planed face and long, bumped nose, and we accept her instantly as a romantic lead—as we do Nastassia Kinski or Goldie Hawn or Jill Clayburgh or Cicely Tyson or Sigourney Weaver or Diane Keaton. Some of these women are very pretty, some less so. But it isn't the first way we think about any of them; they give us other things to think about: wit, style, intelligence, drive, sexuality, humor, competence, courage, compassion. Unlike movie stars of the past, the way these women look doesn't simplify, it emphasizes the complexity of human nature. And it works for contemporary audiences because it has to do with contemporary women—with how they're coming to be seen in the world and, most of all, with how they're coming to see themselves.

Pretty may have been enough when the role of women was circumscribed by the needs of others. But we have an expanded view of our role today. Which doesn't mean that a woman with a perfect little nose is going to rush to have it enlarged. On the other hand, the woman with a prominent nose might be a little less eager to go with the so-called rules of what's attractive.

In barely two decades, we've seen those rules turned on their ear. We've seen Barbra Streisand shoot to the top, without so much as a smudge of shadow to make her nose look smaller. We've seen Lauren Hutton become the first of the millionaire models, with a gap in her teeth and no intention of capping it. We've seen black women walk away from hair straighteners, and suddenly black was beautiful. What this says to us is that women are getting to a sense of themselves, which is opening up all of our eyes to a view of what's attractive that is more various—and a thousand times more interesting—than any we have ever known. ▽

MOTHER LOVE

(Continued from page 541)

cult of natural man in his untutored, savage state—necessarily entailed an immense revolution in our views of childhood. The child suddenly came to be seen as a principal source of wisdom and goodness, as that "six years' darling of a pygmy size," in Wordsworth's words, who has come into the world "trailing clouds of glory" and is Father to the adult Man. The early nineteenth century witnessed an obsessive new concentration on childhood hygiene and diet that heralded the end of swaddling and a massive return to the practice of breast-feeding. Sentimental intimacy between mother and child became an obligation. The cult of childhood promoted by the Romantics and the Philosophes was bolstered by the nascent science of demography, which preached that population increase could play a crucially advantageous role in nations' political and economic well-being. It is to this complex of philosophical factors that Badinter ascribes the ideal of womanhood that survived almost unaltered until the feminist revolution of the 1960s—woman as home-centered and sacrifically devoted to the well-being of her "child king," guardian of his evolving morality and education, a creature whose maternity is her most blessed attribute, a woman endowed with dual properties of "female nature" and "maternal instinct" camouflaging the enormously varied gamut of her potential behavior.

To debunk the immutability of a "female nature" has clearly been one of the two or three principal goals of the feminist literature that has flourished in the past quarter century. And those of us who are only acquainted with its manifestations in the English-speaking world are bound to be struck by the detached, almost icy tone of Badinter's book. Its analytical, impersonal texture reflects some central differences between French feminists and their American and British counterparts. The French tradition of women's studies, as attested by its extraordinary founder Simone de Beauvoir, is pronouncedly more academic, more elitist, and more lenient toward men. It emerges from an historical context of male tolerance and gallantry in which women (witness the hostesses of the great seventeenth- and eighteenth-century salons, and the political activists of the Revolution) were allowed to be bluestockings without their femininity being threatened. This is a far cry from the Puritanism that marks the British, American, and Canadian ethos, which tended to brand as aggressive and unnatural women who agitated for social reform. And it is also vastly different from the British tradition of feminism, which emerged from such nineteenth-century social-reform movements as Fabianism and which, although championed by powerful male thinkers on the order of John Stuart Mill and George Bernard Shaw, was often considered another facet of British eccentricity. As for the brand of feminism that has flourished in the United States since the pioneering work of Betty Friedan, it is markedly more subjective, more confessional and grass-rooted than its French counterpart; it was born out of the experience of educated housewives rather than of academic stars; and its existential, relatively unanalytic origins may have led it to vent considerably more anger against the nearest and most visible antagonist at hand—the male sex.

Elisabeth Badinter, Ph.D. in philosophy and the first woman professor at Paris's prestigious Ecole Polytechnique, clearly stands in the bluestocking tradition of de Beauvoir. And it is interesting to compare her book to the most substantial feminist study of motherhood published in the West before Badinter's—Adrienne Rich's *Of Woman Born.* Both Badinter and Rich are, or have been, the devoted mothers of three children, and the two women's central premises are somewhat similar. Badinter attacks the social myths that lead us to believe in innate maternal instinct, while eulogizing the power of freely chosen maternal love. Quite analogously, Rich's motto "the institution of motherhood must be abolished" does not denounce motherhood per se but berates its mystique, condemning the unquestioned idealization of the act of childbearing that until recently made us view it as essential to women's fulfillment.

But there the resemblance ends. The two scholars' methods and many of their conclusions, though marvelously complementary, are strikingly different. Instead of Badinter's systematic concentration on a narrow span of history and time, Rich's tract is based on a mosaic of personal experience and wide-ranging historical musings: Among her most powerful weapons are those disclosures from her own diaries in which she explores her guilty ambivalence toward a motherhood that may have been imposed on her by societal pressures and for which she frequently feels unsuited.

The most striking difference between the two women's work is their vastly divergent attitudes toward the male sex. And in this respect Badinter's courtly French vision—in which the male always remains loved, esteemed, and indispensable—is a tantalizing alternative to the separatist trend in British and American feminism. The father's present alienation from his traditional role as educator, story-teller, and companion, for instance, is denounced by Rich as another instance of men's ill will. Badinter, on the other hand, puts the blame on the vast complex of social and economic factors that have created that alienation, focusing on the increasing bureaucratization of social functions; she believes that men are deeply oppressed by their absence from the home. Rich's book reflects the Anglo-Saxon segregation of our Puritan origins, and eulogizes a utopia of intimate solitude between mother and child. Badinter's ideal family, movingly portrayed in her book's last chapter, is one in which men and women take absolutely equal responsibility for the tasks of child-rearing. The author gloats over her recent survey of French husbands under thirty years of age, which shows that more than 70 percent of them fully share the joys of changing and feeding their babes. In sum: You're just as potentially sensitive and nurturing as women ever have been, the French feminist says to men, and I need you to create a better world. Indeed, one of the most stirring aspects of Badinter's book is her insistence on a massive reshuffling of parental roles, on an increased androgyny of all nurturing functions that will build the next revolution in the history of parental sentiment: the growth of a new and stronger form of parental love.

It is always salubrious to anticipate some of the objections that might be raised upon the publication of a foreign text as bold as this one. Badinter might perhaps be accused of chauvinsim, having *(Continued on page 596)*

Shelley Pearls

The natural product of the pearl bearing oyster, exquisitely enhanced by Japanese Artisans.

Twenty-two and one-half inch 7 mm strand $37.
Matching earings $10.

J. von Dohlen associates

27 Cedar Island Road
Box 23 CV 10
Narragansett, Rhode Island 02882

☐ Pearl Strand Necklace
☐ Earrings ☐ Post ☐ Clasp
☐ Please send me your Shelley Pearl Jewelry brochure.

Rhode Island residents include 6% Sales Tax.
Name _____
Address _____
City _____ State _____ Zip _____

DEALER INQUIRIES INVITED

FRENCH VOGUE

SPECIAL PARIS COLLECTIONS ISSUE

FLOWN IN DIRECT FROM PARIS THE AUTUMN-WINTER HAUTE COUTURE AND TOP READY-TO-WEAR FASHIONS

A complete record of the Paris showings:

THE NEW STYLES
THE NEW COLORS

To order a copy of FRENCH VOGUE'S SPECIAL SEPTEMBER 1981 ISSUE send $15 to:
Vogue, Dept. FS 81
P.O. Box 1924, Bloomfield, New Jersey 07003

MOTHER LOVE

(Continued from page 595)

drawn sweeping generalizations about human nature based on three centuries of one country's experience. She may be further reproached for her elitism, having focused on a predominantly urban sample of middle- and upper-middle-class women. The author tends to disregard the unprecedented shift of population to large cities that marked the period between the end of the Thirty Years' War and the French Revolution, and the role this migration played in making urban children tragically marginal.

She might also be reproached for not drawing distinct enough lines between the three facets of maternal *sentiment,* maternal *tasks,* and maternal *ideology.*

Yet, whatever objections may be raised, the visionary futurism of Badinter's text remains more important than the methodology with which it is executed. And it may be even more relevant to the English-speaking world than to the French society in which the book originated. Recent statistics, for example, report that 59.3 percent of all married women in the United States, and 49 percent in Britain, are employed in paid work. Just over 62 percent of American working women have children between the ages of six and thirteen, while 44.9 percent have children under the age of six. In Britain 60 percent of the female work force are mothers of children between the ages of five and nine, and 26 percent have children under five years of age.* The implications of these statistics are clear. The number of women combining the responsibilities of mother and full-time member of the work force has increased so dramatically over the past two decades alone that Western industrial societies have no alternative but to respond more creatively to the needs of men, women, and children who inhabit this altered environment. Badinter understands the urgency of these transformations as few other writers of her generation do. She points to a world in which motherhood, stripped of its mythic compulsions, will be infused with as much decision and conscious intelligence as any other difficult and freely chosen work; to a society in which each of us will be equally honored whether we are barren, homosexual, monastic, or the heterosexual parent of six children; to an epoch that could bring unprecedented happiness to children, since motherhood will be increasingly confined to those who have a true gift for parenting; to a Utopia, perhaps, when maternal affection will become all the richer and steadier because it will be a decision freely taken out of an act of love. The most succinct summation of Elisabeth Badinter's challenging book is that mother love is not a given but a gift.

*The information for the United States was supplied by the Department of Labor. The British statistics are quoted in *Positive Action for Women: The Next Step* by Sadie Robarts, with Anna Coote and Elizabeth Ball (London: National Council for Civil Liberties, 1981). ▽

RESHAPING

(Continued from page 523)

increase size, to improve shape, to correct mismatched pairs; before, most breast surgery was for mastectomy—removal of the breast, usually for cancer. Breast reconstruction as we know it today dates from about 1970, says George J. Berakha, M.D., plastic and reconstructive surgeon at Lenox Hill Hospital in New York City.

A few years ago, breast-cancer patients and their surgeons feared that placing an artificial implant where a cancerous breast had been removed might increase the risk of recurring cancer, or might interfere with examination and detection should the cancer recur. Today, most agree that having an implant should not increase risk of further disease, nor does it hamper examination or diagnosis.

Today, it's quite the ordinary thing for women who undergo breast removal to have the breast rebuilt with an implanted form to bring back its mounded shape. Most patients have reconstruction as a separate operation after the mastectomy site has healed. And some women who had their mastectomies years ago are having reconstruction today. But for an increasing number of women, mastectomy and reconstruction procedures are done in one operation, the plastic surgeon working with the cancer surgeon. Restoration of the nipple may take place later.

Among things new and improved: Implant devices are breast-shaped envelopes of clear plastic, filled with liquid silicone and saline solution. Inside the flesh, they have the weight and feel of living tissue. Newest on the market is the double-lumen implant; the inner pocket carries liquid silicone, the surrounding envelope is filled with a salt solution. It's designed for softer, more natural breasts.

Also new, and favored by the majority of plastic surgeons doing breast reconstruction: inserting the implant beneath the chest muscle, instead of on top of it. In post-mastectomy reconstruction, said Dr. Little, "I believe any other method [than submuscular insertion] is wrong, because it increases the risk of masking existing cancer. And besides, the results of submuscular implantation are much nicer."

For the radical mastectomy patient, who may have only a skin graft covering the ribs, there's a relatively new operation that pivots healthy skin and muscle from the back to the chest wall, to provide both the support and the covering for a breast reconstruction. It leaves a six-inch scar on the back, but this is easily covered by a brassiere.

The procedure is called the latissimus dorsi myocutaneous flap, Dr. Berakha explained. "We call this procedure 'relatively new' because, though it was first described in 1910, it lay dormant and was rediscovered about ten years ago. It was put back into use when surgeons realized its enormous potential."

Dr. Little believes submuscular placement of implants is on the increase in cosmetic operations as well as in breast reconstruction. Dr. Berakha agrees. In the conventional breast-augmentation operation, he explained, incision is made to create a pocket beneath the skin and breast tissue, and on top of the muscle. In women who have very little breast tissue (which would include most who want the breast-increasing operation), there may not be enough soft tissue. But when the implant is placed under the chest-wall muscle, there's tissue enough to cover it, and softer, more natural breasts result.

When breasts don't match

It's a common problem, though many women

feel it's theirs alone, to have one breast noticeably smaller than the other. So common is the problem, says Dr. Berakha, that about 10 percent of women who consult a plastic surgeon for cosmetic breast surgery bring in this specific complaint.

Much can be done. The principles of treatment, summarized by Dr. Berakha in a medical textbook, include:

- Making the breast mounds symmetrical and attractive, by enlarging the smaller, reducing the larger, elevating the lower, or combining procedures.
- Reconstructing nipples so they match. Badly placed nipples can be moved, absent nipples can be reconstructed with tissues borrowed from the opposite breast or from the similar tissue of the vulva. Or even by skin tattooing.
- Correction of any other deformity that may be present, such as a hollow below the collar bone or an armpit defect.

Breasts too big, breasts that droop

Breasts that are unattractively large can be made smaller, reshaped, repositioned on the chest. Reduction mammoplasty, the surgeons' name for it, is not necessarily a cosmetic operation. Women with very large, heavy breasts can have real health and life-style problems, among them neck pain and backache, poor posture, painful shoulder grooves from brassiere straps that cut the flesh, and under-breast dermatitis where skin becomes raw from friction.

New in surgical techniques, though not applicable to all cases, is the "inferior pedicle" operation. This procedure, according to Dr. Berakha, is designed to create a better breast shape with neater scars, to carry less risk of complications, and to retain sensation in the nipple. Breast tissue is removed toward the breastbone and toward the armpit, leaving tissue in the center of the breast to form the new, smaller cone shape. Skin is redraped without tension, which results in finer scar lines. The incision made around the areola, the colored skin surrounding the nipple, often heals almost invisibly. During the surgery the nipple is lifted for repositioning, but it is never completely detached, so nerve connections remain intact. "We can't guarantee the operated nipple will regain its sensitivity," said Dr. Berakha, "but if the connection is preserved, it's very likely."

In most cases, operations for oversize breasts must also correct sagging. But in some women, such as young patients whose too-large breasts have sagged hardly at all, there's a new and modified reduction procedure, says Dr. Berakha. It's done through a short incision in the fold beneath the breast, so it leaves truly minimal scars.

Sagging breasts, whether they're too large or not, can be surgically corrected to create a new, tighter "skin brassiere," according to Dr. Berakha. For mild to moderate sagging, two new surgical procedures are available. One operation removes excess skin around the nipple, which may be all that's needed to pick up the drooping breast. In the other, underlying breast tissue is tightened, allowing the skin to redrape itself. In either operation, the only incision is a circular one around the areola.

In breast reshaping operations, plastic surgeons point out, whatever the procedure, scars can usually be located so they can be concealed by a bikini top. Plastic surgeons are masters of scar control, with techniques of invisible stitchery, tension-free joining of skin, careful placement of incisions. In restoration, reconstruction, or cosmetic work, this is the hallmark of their craft.

Advances in anesthesia

When approaching surgery, some patients want to be put to sleep, to undergo operation in deep oblivion, and to wake up without a trace of memory of the experience. Others wish to be fully aware of all that's going on, keeping a sense of control of body and mind, and to be able to recall the experience clearly. One may have complete trust and confidence in the surgeon and hold either viewpoint.

Prevailing techniques in anesthesia for cosmetic surgery can go a long way in fulfilling either desire. Almost all procedures are done with local anesthesia, needle-injected drugs that "freeze" a limited area to prevent pain. Before these local injections, the patient is given preoperative sedation to relieve anxiety. Usually an intravenous dose plus pills are given, to induce a comfortable drowsiness and euphoria, or sense of well-being. Some patients experience this sedation as total unconsciousness, even though in medical terms they are only lightly anesthetized and can respond when spoken to. This may be important in facial surgery because it allows the surgeon to work on an expressive face (different from the face of a deeply anesthetized patient) and to give commands (look up, look down, close mouth, open mouth) when needed. The same sedative drugs may act to block out memory of the operation.

> Some patients don't want sedation—they bring their own

"The introduction of diazepam (Valium) in the early '70s revolutionized anesthetic techniques for plastic surgery," declared Dr. Owsley. The sedative usually is given by injection along with small doses of narcotics. Local anesthetics or nerve blocks can then be given without disturbing the patient; breathing remains strong and steady; the patient is relaxed and comfortable throughout a three- to four-hour operation.

Some patients—the type who want to be "in on everything," may request minimal sedation—only a short sedative "cocktail" for relaxation but well above the stage of drowsiness. If the surgeon agrees, the low-dose approach can become a memorable adventure. Always at hand, in case the patient gets tense or agitated, is additional medication.

There are some patients who don't want sedation at all—they bring their own. Medical hypnosis is likely to find increasing uses in cosmetic plastic surgery, and for many good reasons.

Barbara DeBetz, M.D., a practicing psychiatrist who also teaches at Columbia University College of Physicians and Surgeons in New York, works with hypnosis in medical uses. With face-lift patient Michele de Santene, herself a therapist and expert in hypnosis, Dr. DeBetz demonstrated the advantages of hypnosis in three aspects of surgery—preoperatively, during surgery, and postoperatively.

"Control of anxiety is the primary use of the hypnotic trance," said Dr. DeBetz. "It can also be used to help the patient reduce pain, by changing the pain perception. This can decrease or minimize the amount of chemical anesthesia, as well as preoperative sedatives, that would be used otherwise."

Reducing drug dosages may have the additional benefit of reduced surgical bleeding, said Dr. DeBetz. "Hypnosis itself does not decrease bleeding," she explained, "but chemical anesthetics can increase it at the capillary level. Therefore, cutting down on the amount of drugs allows normal bleeding."

The plastic surgeon in Ms. de Santene's hypnosis-assisted operation was Dr. Baker. "I was all in favor of it," he said. "She felt it would reduce anxiety and have a calming effect. I believe it did. It's possible the amount of local medication was reduced, but this is difficult to tell because of individual differences."

Dr. DeBetz was asked whether the fact that in this case the patient, Ms. de Santene, was herself an expert hypnotist made her a better subject? "No, although her hypnotic trance capacity is very good. Different people have different trance levels. About 70 percent of the general population are hypnotizable in different degrees. And some patients are not hypnotizable at all. We can test for this capacity. I usually use a test called the hypnotic induction profile, a five- to ten-minute test to evaluate the patient's trance capacity. We would discourage use of hypnosis in persons who fall on the very low side of this scale."

How does the patient experience cosmetic surgery with use of hypnosis? Preoperative anxiety, said Ms. de Santene, was nil. In the hospital the night before the operation, "The nurse offered me a sleeping pill, but I didn't need it; I had a very good night's sleep. Just before the operation, I would say I was much calmer than other patients. During the operation I was in good contact with Dr. Baker, and we had an understanding that if I felt pain and would communicate that to him, he would give me more medication.

"There was real joy in being rolled back to my room and very lucidly introducing two friends who were waiting for me to the woman who was sharing the room. Their names came to me readily; much nicer than being in a state of confusion."

After the operation, Ms. de Santene used self-induced hypnotic trance during the removal of stitches from eyelids which can be quite painful. "It is much easier if you use hypnosis and deep breathing," said Ms. de Santene. "I told Dr. Baker what I was doing and at what point he should cut every stitch; when I was breathing in, he would cut a stitch. It was very harmonious, working together."

Medical hypnosis may become an option in a growing number of cosmetic surgical procedures. Among the courses offered to plastic surgeons during scientific sessions later this month will be one on clinical hypnosis.

Breast-surgery anesthesia

The anesthetic technique of choice for a great deal of breast surgery, especially on an outpatient basis, says Dr. Berakha, is the intercostal block, which means between the ribs. "This excellent technique anesthetizes the chest wall," he said, "enabling us to perform breast surgery under local anesthesia. The block reaches into muscles more effectively; it's shown to be safe, and *(Continued on page 598)*

RESHAPING

(Continued from page 597)

it's more comfortable for the patient than the traditional local infiltration of tissues."

In future, more outpatient surgery

More and more cosmetic surgery is being done on an "outpatient" basis—home the same day, with no overnight hospitalization. It's called "ambulatory surgery." You don't get up and walk away from the operating table, but you're up and about promptly after recovery. And you don't have a bill for a hospital room.

For this approach, the surgeon must decide whether the patient is eligible. One must be in good health, without chronic conditions that might need to be monitored, must be in stable postoperative condition, and must have a companion who can take one home and assist, particularly for the first night.

Outpatient surgery may be done at a hospital or medical center, but a promising alternative is the plastic surgeon's own private surgical unit, attached to his or her office. Of greatest importance, says Dr. Berakha, "The facility must be just as adequately equipped and staffed as it would be in a hospital."

To assure safe, high-quality surgical care in non-hospital settings, the American Society of Plastic and Reconstructive Surgeons has joined in founding an accrediting body for independent surgical suites where outpatient plastic surgery is performed, beginning its accreditations, fittingly enough, with those of the Society's president, Jereome E. Adamson, M.D., in Norfolk, VA. *(More on this, page 144.)*

New in body-contour surgery

Saddlebag hips, jodhpur thighs, apron flap of skin on the belly, hanging folds on upper arms; all of these problems are increasingly being corrected by plastic surgeons. Surgeons emphasize, however, that contour procedures should never be considered a minor operation, but are serious surgery often involving extensive areas, considerable pain, loss of blood, stress on major body systems.

Is body surgery mainly for the truly obese, or for the recently reduced person left with an oversized garment of skin?

Not predominantly, according to Frederick M. Grazer, M.D., associate clinical professor of plastic surgery at the University of California at Irvine. "Most of the patients we see are the mesomorphic type, fairly muscular, or perhaps a bit on the slimmer, ectomorphic side. In my section of the country, a beach community, people are oriented to tennis and to living in a bathing suit. Typical body-contour patient is the athletic forty-year-old woman who has stretch marks on the tummy. She doesn't want to appear in a bathing suit with the wrinkled stomach resulting from past pregnancies."

In his book *Body Image: A Surgical Perspective* (Mosby), Dr. Grazer distinguishes the most frequent problems treated by body-contour surgery. "Abdominoplasty probably is the most popular body operation, and it does give the most satisfactory results." The operation dates back to the turn of the century, Dr. Grazer noted, when it was done on obese people who had associated defects such as navel hernias. Other people with recent weight loss might have an unsightly or even disabling panniculus, or apron of loose skin and tissue, hanging from the stomach, and this operation was done, though rarely, many years ago.

Present-day contouring operations including these and a number of others. Thigh procedures form a full category that includes correction of sagging buttocks, bulges on the sides of thighs, loose skin on inner legs. Still another problem is that of "saddlebag" bulges over the hips. And hollows in the cheeks of the buttocks also make the complaint list. "Most interesting, the ones I think we'll dwell on a lot in the future," said Dr. Grazer, "are contour problems from weight loss that follows dieting, weight loss resulting from aging, and atrophy, or shrinkage due to aging."

Thigh and buttock surgery is done with a buttock incision, and individual surgeons may differ in their placement of the operating site. Says Dr. Grazer, "I believe the scar should be placed high on the buttocks. As gravity pulls the scar down, it will still be covered by a bathing suit. With the high incision, the procedure tends to flatten the buttocks a bit, but only temporarily. In six months to a year the roundness returns."

The only body-contour operation leaving a scar not always coverable by clothing is brachioplasty, or upper-arm surgery for loose, hanging flesh. The scar runs from the inner side of the elbow to the armpit. "It's hard to hide," concedes Dr. Grazer, "but many patients are willing to trade the scar for the improvement in arm shape.

Like other plastic surgeons, Dr. Grazer strongly emphasizes that body surgery as well as other cosmetic operations is not minor or casual. "I hate the word 'tummy-tuck,' " he said, "not because it's slang but because it seems to imply that abdominoplasty is as simple as going to the beauty shop to get one's hair done. Definitely it is major surgery. I show prospective patients films and the illustrations in my book to let them see what to expect, to give a realistic idea of the surgery involved and of its results. If these turn the patient off, that's all to the good. If she still wants the surgery, I know I have a motivated and realistic patient."

Body operations may be long—some combinations up to six hours—and may involve considerable loss of blood. "For these, we have the patient donate a couple of units of blood in advance of the operation," said Dr. Grazer, "to have it available in case it's needed."

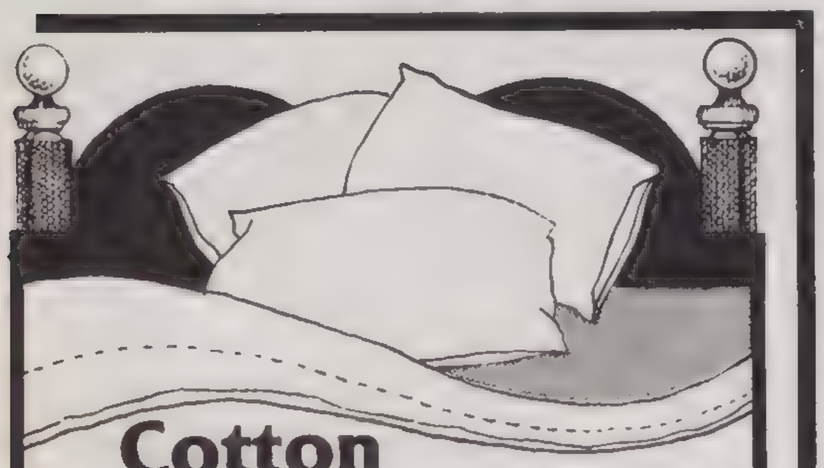
Obviously these are not simple office procedures. "As a prospective patient, I'd ask the surgeon if he or she has hospital privileges, because this provides the protection of the peer-review system, with medical colleagues evaluating the kind of surgery that's done," said Dr. Grazer. Similar safety insurance, of course, is provided by the Society's accreditation of plastic surgeons' private surgical facilities.

Suction surgery to remove fat

New in America is the suction curettage procedure for removing lumpy pads of fat on the buttocks, thighs, knees, ankles, arms. Being done in the United States by Bahman Teimourian, M.D., a Bethesda, Maryland, plastic surgeon, this operation is done with specially designed instruments in a limited body space, through small incisions less than one-inch long. Fat is literally vacuumed off in layers from beneath the skin. The original suction lipectomy operation was limited to areas where the skin could be repositioned without dimpling or sagging, said Dr. Teimourian, but the technique is now also used in connection with standard body-contour surgery when the area for fat removal is extensive and when skin tightening is necessary.

Fat removal by suction is a new procedure and remains to be proven, doctors caution. Opinions about its safety and effectiveness vary widely among plastic surgeons, and an opinion poll among them is underway.

A similar operation is being done in Europe, Dr. Teimourian reports, though techniques and instruments may be different. He has described his techniques to fellow plastic surgeons in scientific meetings and has published an article on suction curettage in *Plastic and Reconstructive Surgery.* ▽



Cotton Flannel Sheets

& Natural Fiber Wearables

Our new Fall Catalog is bigger than ever, with a splendid collection of beautifully fashioned natural fiber sleepwear and clothing.
You'll find our **Cotton Flannel Sheets**—the widest size selection, greatest color variety and lowest prices for the **quality** available anywhere.
We are the **source** for natural-fiber products that **save energy** by keeping it close to your body.
Soft, pure wool, cotton or silk underwear, Merino wool tights, cotton sweaters, Swiss cotton knit and flannel sleepwear.
For children: A wide range of lovely natural-fiber clothing, plus crib bumpers, quilts and sheets; warm and snug cotton turtlenecks, cotton and wool long johns, wool sweaters . . . and much more.

Camisoles of wool, cotton and silk.

garnet hill

541A Main St., Franconia, N.H. 03580

Enclosed is $1. Please send me your new full color Catalog with swatches.

Name .....

Address ..... Zip .....

Visit our shop in Franconia! Open Mon.-Sat.

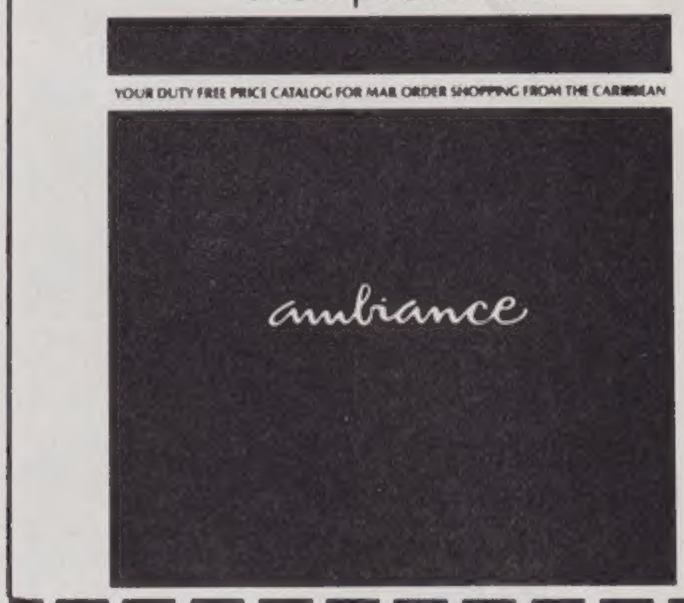
FASHION INFORMATION

Page 150: Kristin Moore earrings. Bloomingdale's. **Page 163:** *Cover details:* Mary McFadden blouse and silk taffeta skirt (Bianchini/Sormani). Available at Saks Fifth Avenue; John Freeman, Tyler TX; Neusteters; Capriccio, Scottsdale AZ and La Jolla CA. M&J Savitt earrings, about $700. Saks Fifth Avenue; H. W. R. Designs in Gold, Aspen. **Page 226:** Silk crêpe de Chine blouse. Georges Rech, NYC. **Page 228:** Woman's, cotton/polyester/Lycra top and shorts. Apriori. Man's shorts, The Gap. Available at The Gap stores nationwide. **Pages 296-297:** Giorgio Armani jacket, about $1500. Giorgio Armani Boutique, NYC; Ultimo, Chicago. Jewelry, Patricia von Musulin. Earrings at Gindi, NYC; Ultimo, Chicago. Bracelet at Kruger Gallery, NYC. Both pieces at The Twenty-Four Collection, Miami. **Pages 302-303:** Coat, about $40,000. Available at Bergdorf Goodman; The Carol and Irwin Ware Fur Collection at I. Magnin, Chicago; I. Magnin, San Francisco; to order at Neiman-Marcus. Earrings by Ellen Designs for Robert Originals. Lord & Taylor. Bracelet, Patricia von Musulin. Bergdorf Goodman; Ultimo, Chicago. Fendi boots. Delman at Bergdorf Goodman. **Pages 306-307:** Missoni wool/silk/viscose/nylon jacket (about $575), wool/acrylic/mohair/nylon/silk minidress (about $362), muffler (about $102) and

stockings (about $92). Dress, stockings and muffler at Barney's, NYC. Dress only at Neiman-Marcus; I. Magnin. Jacket at Sakowitz. Earrings, Robert Lee Morris available at Artwear, NYC. Bracelets, R.J. Graziano. Maud Frizon boots. Maud Frizon, NYC; Mr. Jay, Millburn NJ. **Page 331:** Ken Begun earrings at Macy's Herald Square. Ken Begun wide leather bracelets at Saks Fifth Avenue. Ken Begun narrow bracelets at Henri Bendel. Earrings and bracelets also at Holly's Harp, Houston and West Hollywood CA; I Magnin. **Page 332:** Victor Carranza earrings. Saks Fifth Avenue, NYC; Dolly Kay Designs, Washington, DC; Robinson's, California. Mario Valentino gloves. **Page 334:** Lambswool/angora sweater. Wool/cashmere coat. Earrings, Ugo Coreani at Valentino Boutique, NYC. Bottom bracelet, La Porte Bleue. Belt, Gianfranco Ferré. Boot, Fendi. Delman at Bergdorf Goodman. **Page 335:** Wool sweater, skirt and stockings. Earrings, Phillip Ben for Bon Voyage. **Pages 336-337:** *Left:* Earrings, Ken Begun. Henri Bendel; Demian's, Dayton OH; I. Magnin. Krizia panty stockings. . . . *Right:* Earrings, Jilbari Designs. Bergdorf Goodman; Pegasus, Philadelphia; I. Magnin. Shoes, Andrea Pfister. Lord & Taylor; Lina Lee, Beverly Hills. . . . *Inset:* Gold silk lamé pants by Andre Van Pier, about $550. Late October at Barney's, NYC; Stanley Korshak, Chicago; The Broadway, Century City and Del Amo. Earrings by Marieluisa Stern for Stigi. Henri Bendel. Necklace, Arthur Koby. Arthur Koby Collection at Saks Fifth Avenue, NYC; Frost Bros. **Page 338:** *Large photo:* Earrings, Pellini Bijoux. Belt, one-of-a-kind by Alex & Lee. Saks Fifth Avenue, NYC; Frost Bros.; Amen Wardy, Newport Beach CA. . . . *Inset, above:* Pants fabric, Botto wool. Earrings, Mark Rossi. Bracelet, Pellini Bijoux. Shoes, Diego Della Valle. . . . *Inset, below:* Bracelet, Boutique Fabrice de Paris. Macy's, Herald Square. Shoes, Diego Della Valle. **Page 339:** Basile jacket, blouse and pants also at Jordan Marsh, Florida. Earrings, Blue Poitras. Shoes, Diego Della Valle. **Page 340:** Necklace, Arthur Koby. Arthur Koby Collection at Saks Fifth Avenue, NYC; Frost Bros.; Sakowitz; I. Magnin. **Page 417:** Boot, Pancaldi. About $300. Lord & Taylor; Shoe Biz, Macy's, San Francisco; Nordstom. Fendi Bag. About $355. Bergdorf Goodman; **Pages 418-419:** *Pellini Bijoux* bracelet, $150. Terry at Jimmy's, Brooklyn; Ultimo, Chicago; Chez Catherine, Canada. . . . *Fendi* satchel, $325. Bergdorf Goodman; to order at Neiman-Marcus. . . . *Salvatore Ferragamo* shoes, $170. Saks Fifth Avenue. Elbeo tights. Betsey Bunky Nini, NYC; Cachet, Washington, DC; Joseph Magnin. . . . *Fendi* shoulder bag, $350. Bergdorf Goodman; I. Magnin; to order at Neiman-Marcus. . . . *Bottega Veneta* shoulder bag, $600. Available at Bottega Veneta, NYC and Beverly Hills. Aris gloves at Saks Fifth Avenue NYC. . . . *Gucci* shoulderbag, $200. Gucci Shops. . . . *Giorgio Armani* shoulderbag and gloves. Bag, $625; gloves, $155. Shoulderbag and gloves at Ultimo, Chicago. . . . *Gianfranco Ferré for Redwall* folio, $800. Bergdorf Goodman; The Twenty-Four Collection, Miami. . . . *Guido Pasquali for Gianfranco Ferré* shoes, $170. Ultimo, Chicago. . . . *Gucci* boots, $170. Gucci Shops. All prices approximate. **Page 420:** Earrings, Barry Kieselstein-Cord. Henri Bendel. Belt, Morris Moskowitz. Chiga, NYC. **Page 422:** Fendi pants to order at Neiman-Marcus. Earrings, Robert Lee Morris available at Artwear, NYC. Boot, Fendi. **Pages 488-489:** Hat, Agnes B. Boutique at Barney's, NYC. Ralph Lauren shirt. Polo/Ralph Lauren Shop, Atlanta; I. Magnin. Necklace at Henri Bendel; Chacker & Wolpe, Philadelphia. **Pages 490-491:** Manolo Blahnik shoes at Manolo Blahnik, NYC. **Page 492:** Shoes, Tanino Crisci. **Page 493:** Polo by Ralph Lauren tie. **Pages 494-495:** Bracelet, Patricia von Musulin. To order at Bergdorf Goodman; Also at The Twenty-Four Collection, Miami; Ultimo, Chicago; Marion Wagner, Los Angeles; Python, Steve Martin's Working Wildlife, Akron CA. **Page 496:** Polyester/cotton/nylon top and pants. Earrings by Marieluisa Stern for Stigi. To order at Henri Bendel. Bracelet, Robert Lee Morris available at Artwear, NYC. **Page 497:** Cotton velvet bustier and jacket. Acetate/viscose/metallic skirt (skirt fabric by Abraham). Jacket, bustier, and skirt about $6,240. (bustier and skirt, not shown). Outfit at Saks Fifth Avenue, NYC; John Wanamaker; Martha, Palm Beach and Bal Harbour; Neiman-Marcus; I. Magnin; Amen Wardy, Newport Beach CA. Lee Black for Bill Blass Russian sable hat. To order at Saks Fifth Avenue, NYC. Earrings, Tess Sholom for Tess Designs. Saks Fifth Avenue, NYC; The Gazebo, Dallas. One-of-a-kind necklace, Alex & Lee. Saks Fifth Avenue, NYC; Amen Wardy, Newport Beach CA. **Pages 524-525:** Embroidery fabric by Lesage. All accessories by Yves Saint Laurent. **Page 526:** Jacket and skirt fabric by Dormeuil. All accessories, Yves Saint Laurent. **Page 527:** *Left:* Raincoat fabric by Perceval. Wool sweater. Wool jersey skirt fabric by Racine. . . . *Right:* Blouse fabric by Besson. Wool tweed suit fabric by Gandini. . . . Both outfits, all accessories by Yves Saint Laurent. **Page 528:** Shoes, Emanuel Ungaro. **Page 529:** Viscose/silk skirt by Clement. Shoes, Yves Saint Laurent. **Page 530:** Viscose/silk blouse by Clement. Shoes by Emanuel Ungaro. **Page 531:** Wool crêpe cape trimmed by Dormeuil. Wool crêpe tunic by Moreau. Embroidery by Lesage. Accessories, Yves Saint Laurent. Shoes at Saks Fifth Avenue, NYC. **Page 532:** Silk velvet by Moreau. Embroidery by Lesage. All accessories Yves Saint Laurent. **Page 533:** Rayon embroidery by Schlaepfer. Lace by Hurel. All accessories by Emanuel Ungaro. **Page 534:** Organza by Polidori. Earrings and belt by Valentino. Shoes, René Caovilla. **Page 535:** All jewelry by Givenchy. Mancini shoes for Givenchy. **Pages 536-537:** *Inset above:* Silk charmeuse jacket and camisole. Wool pants with satin stripe. All fabric, Schöntess. Accessories, Mila Schön. *Large photo:* Earrings, Valentino. Shoes, René Caovilla. **Pages 538-539:** *Inset above:* Silk organza jacket. Embroidery by Lesage. Earrings, Givenchy. Shoes, Mancini for Givenchy. *Inset below:* Earrings and necklace, André Laug. Boots, Dal Co. . . . *Large photo:* Accessories, Christian Dior. **Page 556:** Ralph Lauren wool gabardine camp shirt (about $258) and trousers (about $196). Available at same stores as coat. Earrings, Marieluisa Stern for Stigi. Henri Bendel; Neiman-Marcus. Scarf by Echo Scarfs. Morris Moskowitz portfolio. To order at Saks Fifth Avenue, NYC. Halston Gloves. At fine stores nationwide. Shoes, Tanino Crisci. Stanley Korshak, Chicago. **Page 557:** Ralph Lauren cotton blouse (about $158), wool sweater (about $378), and wool knickers (about $298). Available at same stores as coat. Earrings, see information page 556. Gloves, Belle McIntyre for LaCrasia. Model's own boots. **Page 558:** Andre Van Pier pants, about $350. Lord & Taylor; The Twenty-Four Collection, Miami; Stanley Korshak, Chicago; Lina Lee, Beverly Hills. Earrings, Kenneth Jay Lane. Saks Fifth Avenue, NYC. Belt, Cesar of Gstaad. Linda Dresner, Troy MI. Gloves by Alaïa, Paris. **Page 559:** Earrings, Marieluisa Stern for Stigi. Belt by Calvin Klein. Saks Fifth Avenue; Montaldo's. Bracelets, Boutique Fabrice de Paris. Jordan Marsh, Florida; I. Magnin. Gloves, Belle McIntyre for LaCrasia. Bloomingdale's; Hattie. **Page 560:** Polyester/cotton coat. Acrylic lining. Perry Ellis wool pants, about $280. Bloomingdale's. Earrings, Mark Spirito. Calvin Klein Scarves. Henri Bendel; Ruth Kishline, Evansville IN. Bottega Veneta gloves, Bottega Veneta, NYC and Beverly Hills. **Page 561:** *Inset left:* Cotton gabardine coat. Polyester crêpe de Chine blouse and kidskin pant. Peter Hatsi-Androu for Samuel Robert. Blouse about, $70. Pants, about $400. Maison Mendessolle NYC and San Francisco; Lillie Rubin-South & West. Bracelets, Boutique Fabrice de Paris. Altman's; I. Magnin. Belt, Cesar of Gstaad. Linda Dresner, Troy MI. Gloves, Halston. Boots, Halston for Garolini. *Large photo:* Polyester/cotton coat. Sweatpants available at The Gap stores nationwide. Earrings, Marieluisa Stern for Stigi. Bergdorf Goodman; Marshall Field's. Muffler, Zoran. To order at Saks Fifth Avenue; Also at Linda Dresner, Troy MI. Gloves by Alaïa, Paris. **Page 562:** *Large photo:* Wool sweater (about $118) and pants (about $178). Available at same stores as coat. Earrings, Marieluisa Stern for Stigi. Gloves, Belle McIntyre for LaCrasia. . . . . *Inset:* Wool sweater (about $180) and pants (about $190). Bloomingdale's. Earrings, Marieluisa Stern for Stigi. See information page 563. Gloves, Belle McIntyre for LaCrasia. **Page 563:** *Large photo:* Silk/wool sweater (about $280) and silk pants (about $420). Available at same stores as coat. Earrings, Marieluisa Stern for Stigi. Henri Bendel; Neiman-Marcus. . . . *Inset:* Polyurethane coat. Earrings, Terrafirma. Bergdorf Goodman. Bracelet, Robert Lee Morris available at Artwear, NYC. **Page 564:** *Calvin Klein Jeans,* cotton jacket and culottes. Cotton flannel shirt, about $37. Turnout, available at Macy's. Jacket and blouse at John Wanamaker. Panty stockings, Bonnie Doon. . . . *Anne Klein Coats.* Polyurethane coat available at Macy's, Herald Square; Godchaux's, New Orleans; Harzfeld's; Henry's, Wichita KS; Berkeley's, Fresno CA. Sweater, AMG Imports for Pringle of Scotland. Samuel Robert leather skirt (about $280). Maison Mendessolle, NYC and San Francisco; John Baldwin; Lillie Rubin-South & West. Belts by Omega. Hanes Hosiery. Man's raincoat, Burberry's. . . . *Blassport.* Tunic and skirt available at Macy's, Herald Square; Nan Duskin; Kaufmann's; John Baldwin; Hudson's; Sakowitz. Bracelet, Robert Lee Morris available at Artwear, NYC; belt by Calvin Klein, see information page 571. Panty stockings, Bonnie Doon. Shoes, Vittorio Ricci. . . . *Yves Saint Laurent Jeanswear.* Wool gabardine jacket and wool pants available at Bloomingdale's. Earrings, Constance Maslow. Gloves, Belle McIntyre for LaCrasia. Walter Steiger shoes. Walter Steiger Boutique at Henri Bendel. Man's clothes; Giorgio Armani. . . . *Christian Dior Blouses and Sport*-A Division of Jones Apparel Group. Pants at Saks Fifth Avenue; Burdine's, Dadeland; Goldsmith's, Memphis; Craig's, Milwaukee; Polly Adams, Laredo TX. Belts by Omega. Shoes, La Marca, NYC. **Page 565:** *Giorgio Sant' Angelo Knitwear.* Matching pants, about $90. Tunic and pants at Bloomingdale's; Montaldo's; May D&F; I. Magnin. Earrings, *(Continued on page 600)*

No comparison at Ambiance...

In fact, we have the finest selection of famous names in European Bone China and Crystal – at Duty Free Prices. Choose from over 500 patterns in stock. There is no duty to be paid on merchandise shipped from Puerto Rico to the U.S., nor is there an exemption limit.



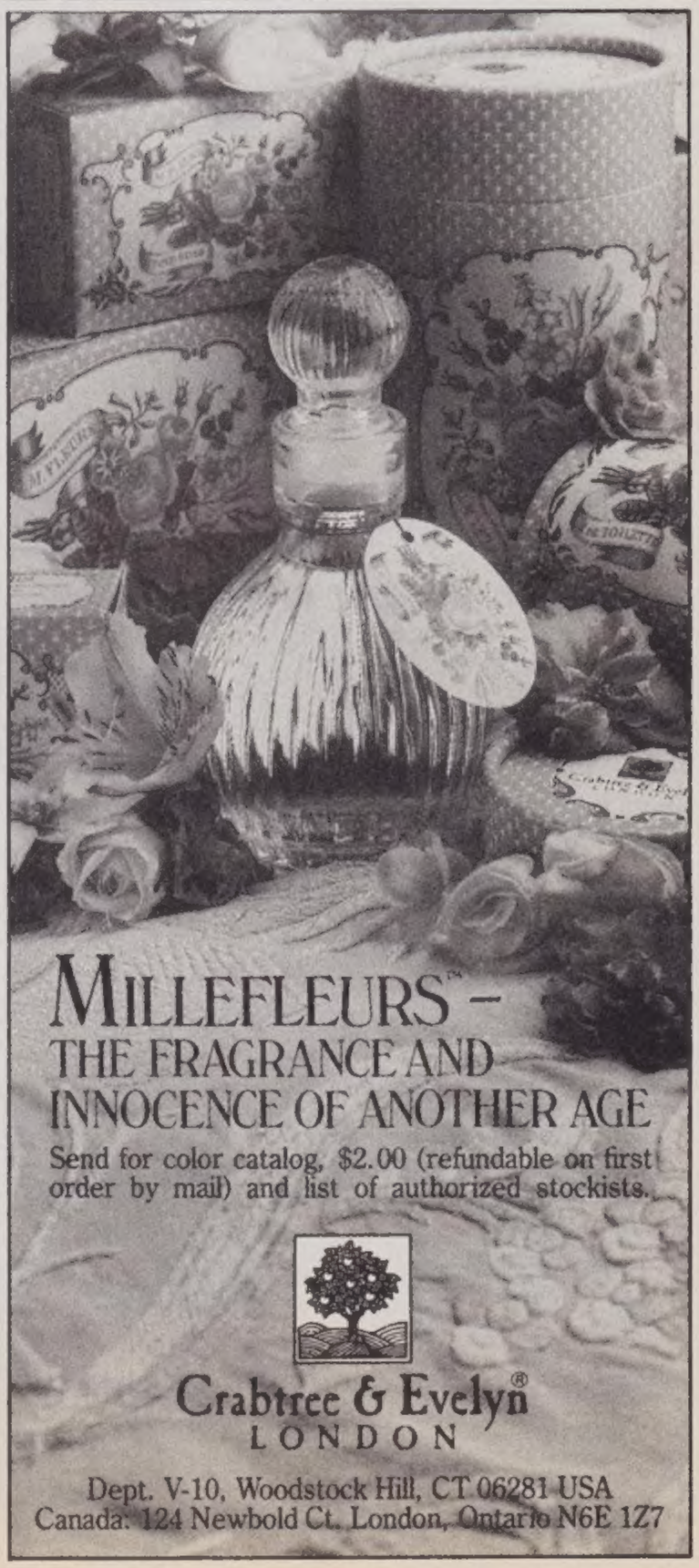
P.O. Box 1008
Old San Juan, Puerto Rico 00902
(809) 725-4739

Please send_____full color catalogues at $3.00 each, (including price list and details of our special Export and Mail Order services).

Name _____

Address _____

City_____State_____Zip _____



REMOVE HAIR PERMANENTLY

Perma Tweez® is the **ONLY** home electrolysis instrument recommended by 4 medical textbooks (titles on request). Now you can remove undesirable hair permanently with the method that the physicians prefer. Perma Tweez is easier to use with no adjustments to make. Its 'tweezer-like' action is faster because it removes the unwanted hair at the proper moment. Other types do not remove the hair after treatment which could mistakenly lead to excessive retreatment. Perma Tweez safely enables you to achieve a permanently smooth skin in all areas of the face, arms, legs and body without concern.

AN EXPERT'S APPROVAL

Perma Tweez has been clinically tested by a university professor of dermatology and proven to be safe and effective. The original patented safety feature that prevents skin puncture was created for Perma Tweez. Over 15,000 instruments sold to doctors and almost two million purchased by people like yourself—by far the leading electrolysis system. Save hundreds of dollars on salon electrolysis with this most economical home method.

14 DAY MONEY BACK GUARANTEE

$16.95— Advertised Elsewhere at $19.95

A LIMITED WARRANTY TO CONSUMERS ★ Good Housekeeping PROMISES REPLACEMENT OR REFUND IF DEFECTIVE

Cal. residents add 6% sales tax

GENERAL MEDICAL CO., Dept. V-169
1935 Armacost Ave.
West Los Angeles, Ca. 90025

☐ I enclose $16.95 in full payment.
☐ MasterCard ☐ Visa
#_____ Exp. date_____
☐ COD requires $4.00 deposit. Balance includes COD charges and $1.00 handling. COD in U.S. only.

Name_____
Address_____
C/S_____ Zip_____
Mfr. of Professional & Home Electrolysis Equip.

©1981 GENERAL MEDICAL CO.

FASHION INFORMATION

(Continued from page 599)

Victor Carranza. Bracelet, Robert Lee Morris available at Artwear, NYC. Belt by Calvin Klein, see information page 571. . . . *Calvin Klein Jeans,* cotton cropped pants. Lord & Taylor; John Wanamaker; Marshall Field's; Hudson's; I. Magnin. Hanes Hosiery. Shoes, La Marca, NYC. . . . *Geoffrey Beene for Chesa.* Cotton blouse at Burdine's, Dadeland; Robinson's, California. Earrings, Victor Carranza. Belt by Calvin Klein. Bracelet, Rafael Sanchez. . . . *Valentino Studio for Jack Mulqueen.* Bergdorf Goodman; I. Magnin. Necklace, Dina Panagopoulos. Kruger Gallery, NYC. Maya Belts. . . . *Calvin Klein Jeans.* Cotton jacket and pants and cotton lisle shirt (about $33). Turnout at Macy's; Hudson's; Stix, Baer & Fuller; Bullock's. Sneakers by Keds. . . . *Oscar de la Renta for Gallant* wool fleece (J. P. Stevens) coat. Macy's, Herald Square; Joseph Horne, Pittsburgh; Gidding-Jenny; Balliet's; I. Magnin. Sweater and skirt, same as underneath Anne Klein Coats, see information page 564. Belt, Robert Lee Morris available at Artwear, NYC. Gloves, Belle McIntyre for LaCrasia. Shoes, Joan Helpern. See information page 571. **Pages 566-567:** *Blassport.* Lord & Taylor; Nan Duskin; Kaufmann's; John Baldwin; Hudson's. Cuff, Robert Lee Morris available at Artwear, NYC. . . . *Valentino Studio for Jack Mulqueen* silk crêpe de Chine dress. Available at Lord & Taylor; Bullock's Wilshire, Newport Beach CA. Earrings, Ellen Designs for Robert Originals. Belt, Infinity by Omega. Ann Taylor. Burlington Leg Looks. At fine department stores nationwide. Shoes, Walter Steiger. Walter Steiger boutique at Henri Bendel. . . . *Christian Dior Blouses and Sport*—A division of Jones Apparel Group. Blouse, polyester crêpe de Chine. Available at Saks Fifth Avenue, NYC; Marshall Field's, Livingston's, San Francisco. Pants, see information page 564. Earrings, Victor Carranza. Belt, Infinity by Omega. Ann Taylor. . . . . *Geoffrey Beene for Beene Bag* cotton/poplin coat. Wool blend lining. Available at Martha. Bracelet, Robert Lee Morris available at Artwear, NYC. . . . *Bill Blass Outerwear* poplin/nylon blend jacket. Macy's; Jordan Marsh, Boston; John Wanamaker; Woodward & Lothrop; Marshall Field's; L.S. Ayres. Earrings by Constance Maslow. Henri Bendel. Gloves, Halston. *Geoffrey Beene for Beene Bag* wool jumpsuit and jacket. Saks Fifth Avenue; Claire Pearone, Troy MI. Earrings, Victor Carranza. Bloomingdale's Cul-de-Sac. Earrings, Ted Muehling. Bergdorf Goodman. Hanes Hosiery. La Marca Shoes. Shoe Biz at Henri Bendel. Man's clothes, Calvin Klein. . . . *Perry Ellis a Fairbrooke Co.* cotton goose-lined coat. Bloomingdale's; Jordan Marsh, Boston; Higbee's; Macy's, San Francisco. Perry Ellis wool top, about $180. Wool pant, about $190. Bloomingdale's. Earrings, Marieluisa Stern for Stigi. Bottega Veneta bag, Bottega Veneta, NYC and Beverly Hills. Belt, Stephen Dweck. Barney's NYC; Little Michael, Deal NJ. Robinson's, California. La Marca Shoes. Shoe Biz at Henri Bendel. . . . *Christian Dior Sportswear.* Bloomingdale's; Filene's, Boston; Burdine's; Chas. A. Stevens; Lou Lattimore; Robinson's, California. Bracelet, Pellini Bijoux. Belt, Omega. Shoes, Joan Helpern. Ann Taylor. Man's clothes, Giorgio Armani. . . . *Jordache Blazers and Suits,* wool jacket. Macy's; Pomeroys, Harrisburg PA.; Montaldo's. Bracelet, Pellini Bijoux. Broomes, NYC; Pompian, Chicago. . . . *Schrader Sport Separates by Emil De John.* Polyester blouse and skirt. John Wanamaker; Goldwaters, Scottsdale AZ; Robinson's, California. Vittorio Ricci shoes, Vittorio Ricci NYC. **Page 568:** *Mary McFadden for Jack Mulqueen* silk crêpe de Chine top and pants. Bloomingdale's; I. Magnin. Earrings, Pam Levine. Hanes Hosiery. Vittorio Ricci shoes. Ultimo, Chicago; Lina Lee, Beverly Hills. Man's clothes by Giorgio Armani. . . . *Zandra Rhodes for Jack Mulqueen* silk crêpe de Chine blouse. Bloomingdale's. Earrings, Flights of Fancy. Belt, Infinity by Omega. . . . *Pierre Cardin Dresses distributed by Tai Pan Industries.* Lurex-striped polyester georgette from John Kaldor Fabric. Dress at Saks Fifth Avenue; Jordan Marsh, Boston; Woodward & Lothrop; Lillie Rubin-South & West; Liberty House, San Francisco. Earrings by Les Bernard. Altman's. Chanel bracelet. Man's clothes by Giorgio Armani. **Page 569:** *Miss O by Oscar de la Renta.* Acetate/rayon velvet fabric by JB Martin. Jacket, silk blouse, and skirt at Bloomingdale's; Nan Duskin; Jacobson's; Balliet's; Loretta Blum, Dallas; Joseph Magnin. Earrings, Ken Begun. . . . *Bill Blass Collection III* acetate/rayon velvet by JB Martin. Rayon/nylon/polyester/ornamental blouse fabric by Stalstiss. Skirt and blouse at Altman's; Jacobson's. Earrings, Marieluisa Stern for Stigi. Calvin Klein belt. Saks Fifth Avenue. Hanes Hosiery. Emanuel Ungaro shoes. . . . *Anne Klein for New Aspects.* Rayon/metallic blouse (fabric by Toyomenka). Polyester pants. Fabric by Silkessence. Blouse and pants at Saks Fifth Avenue, NYC; Kaufmann's; Lillie Rubin-South & West; Sakowitz; Liberty House of Hawaii. Marieluisa Stern for Stigi earrings. Lisandro Sarasola belt. Hanes Hosiery. Geoffrey Beene shoes. Man's clothes by Calvin Klein. . . . *Pierre Cardin Sportif* wool jacket and pants. Available at Saks Fifth Avenue; Kaufmann's; Hudson's; Sanger-Harris, Dallas; Macy's, San Francisco. Earrings, Marieluisa Stern for Stigi. Henri Bendel. . . . *Ralph Lauren.* Macy's; The Avenue, Cross Roads, Omaha NE. Bracelet, Ted Muehling. Bergdorf Goodman. . . . *Givenchy for Chesa* polyester ribbon georgette blouse. Lord & Taylor; Alvin's, Detroit. Earrings, Victor Carranza. Bloomingdale's Cul-de-Sac. **Page 570:** *Inset:* Perry Ellis sweater at Bloomingdale's; Kaufmann's; Marshall Field's; Neiman-Marcus; Joseph Magnin. Earrings and cuff, Robert Lee Morris available at Artwear, NYC. . . . *Large photo:* Crompton Corduroy at Macy's, Herald Square; Kaufmann's. Etro Fabric at Macy's, Herald Square. Earrings, Marieluisa Stern for Stigi. Henri Bendel. Gloves, Belle McIntyre for LaCrasia. Hanes Hosiery. At fine stores nationwide. Shoes, Walter Steiger. Walter Steiger Boutique at Henri Bendel. Man's clothes, Giorgio Armani. **Page 571:** *Inset:* Crombi fabric at Macy's, Herald Square. Victor Carranza earrings. Shoes by Joan Helpern, see below. . . . *Large photo:* Ormezzano fabric at Macy's, Herald Square. Belt by Calvin Klein. Macy's Herald Square; Nordstrom Seattle. Bracelet, Robert Lee Morris available at Artwear, NYC. Christian Dior Legwear. Shoes, Joan Helpern. Ann Taylor, NYC and Beverly Hills; Neiman-Marcus. Man's clothes, Giorgio Armani. **Page 572-573:** Pants by Julio. Earrings, Victor Carranza. Bloomingdale's Cul-de-Sac. Vittorio Ricci shoes. . . . Man's clothes, Giorgio Armani. **Page 574:** Lisandro Sarasola knickers. Redwall handbag. Gindi, NYC; Ultimo, Chicago. Evan-Picone panty stockings. Chloé shoes. Delman at Bergdorf Goodman; Capriccio, Scottsdale AZ. Man's clothes, Giorgio Armani. **Page 575:** Perry Ellis pants. Earrings, Capri Jewelry. Stéphane Kélian for Vittorio Ricci boots. Vittorio Ricci, NYC. Man's clothes, Giorgio Armani. **Page 576:** Ralph Lauren wool sweater and skirt. Sweater about $298; skirt about $318. Lord & Taylor. Twin Fish earrings. Pancaldi boots at Lord & Taylor; The Knit Wit, Philadelphia; Bally of Switzerland, Chicago. Man's clothes, Giorgio Armani. **Page 577:** *Inset above:* Ellen Designs for Robert Originals. Morris Moskowitz bag. Shoes, Joan Helpern. Ann Taylor. . . . *Inset below:* Pants, Christian Dior Sportswear, division of Jones Apparel Group. Vittorio Ricci shoes. Saks Fifth Avenue. All men's clothes by Giorgio Armani. **Page 578:** John Anthony polyester bugle-beaded blouse (about $660) and wool flannel pants (about $300). To order at Saks Fifth Avenue. Also at Sara Fredericks, Palm Beach; Frost Bros. Infinity by Omega belt. Walter Steiger shoes. Walter Steiger Boutique at Henri Bendel. Man's clothes, Giorgio Armani. **Page 579:** Perry Ellis pants. Macy's. Barry Kieselstein-Cord belt. Henri Bendel; Neiman-Marcus. Maud Frizon boots. Maud Frizon, NYC; Neiman-Marcus. Man's coat, Calvin Klein.

VOGUE PATTERNS

Back views, yardages, details of pp. 570-571

2694

2808

2694

2490

Corduroy jacket. Vogue American Designer Perry Ellis Pattern 2694. Sizes 6-14. Size 10: 2 1/4 yards 59/60" fabric. **Wool culottes.** Vogue American Designer Perry Ellis Pattern 2694. Sizes 6-14. Size 10: 2 1/4 yards 54/55" fabric. $7.00. Canada, $8.50. **Wool coat.** Vogue American Designer Perry Ellis Pattern 2490. Sizes 6-14. Size 10: 4 yards 59" fabric. $6.00. Canada, $7.30. **Wool ankle-length culottes.** Vogue American Designer Perry Ellis Pattern 2808. View B. Sizes 6-14. Size 10: 2 yards 59" fabric. $6.50. Canada, $7.90. All fabrics available at Macy's, NYC.

SEWING TIPS

Corduroy jacket. Increase jacket length two inches. **Wool coat.** Make pattern one size larger than your normal pattern size to allow for fullness. Eliminate both slash pockets and breast pocket. Length of coat from nape of neck to hem: 49".

"Your make-up can help hide a wrinkle. Mine can help prevent one." Lynda Carter

If you'd like to prevent wrinkles from coming along too soon, you should try my make-up. Moisture Whip, by Maybelline.

Moisture Whip is formulated with moisturizers and Padimate O. So it protects you from dryness and too much sun. To help keep you from getting wrinkles too soon.

Moisture Whip also gives you good, natural looking color and just the right amount of coverage to look beautiful. It's even hypoallergenic!

So if your make-up doesn't promise to help prevent wrinkles, you should try mine.

©1981 Maybelline Co.

Moisture Whip® Maybelline®

It's good for you to look beautiful.

Merit Magic Repeats.

Demand for Merit ULTRA LIGHTS builds as thousands of smokers discover the Merit idea at only 4 mg tar.

Merit ULTRA LIGHTS. A milder Merit that's setting a whole new taste standard for ultra low tar smoking.

MERIT Ultra Lights

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

4 mg "tar," 0.4 mg nicotine
av. per cigarette by FTC method

CN00021003